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ABSTRACT

This report describes the inservice component of a project designed to enable 16 secondary English teachers to increase their understandings and develop their competencies in teaching disadvantaged, low achieving students. Included are descriptions of the resource materials used, curriculums which were studied, a sample unit which was developed, a booklet of ideas for teaching various components of English to disadvantaged students, a listing of films which were viewed, and a listing of the sessions in which the teachers participated. (HOD)

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# PROJECT SECONDARY ENGLISH:

# TEACHING ENGLISH TO THE DISADVANTAGED STUDENT

## A DESCRIPTION OF THE IN-SERVICE COMPONENT

June 1970 - May 1973

A Title III ESEA Project
South Carolina State Department of Education

Region V Educational Services Center
Box 1069
Lancaster, South Carolina 29720

CS 201 121

# IN-SERVICE COMPONENT
# OF PROJECT SECONDARY ENGLISH

June 1970 - May 1973

The in-service sessions of Project Secondary English were designed to enable 16 secondary English teachers (7-12) to develop better understandings and competencies to teach disadvantaged, low achieving students. Teachers received course credit for these in-service sessions through Winthrop College, Rock Hill, South Carolina; however, half of these sessions were held at the Region V Educational Services Center in Lancaster, South Carolina. Teachers were all admitted into Winthrop's Graduate School and had to fulfill all their requirements before becoming participants in the program.

One of the greatest needs identified by school personnel in Region V, a six county area of upper South Carolina, is relevant English programs for disadvantaged, low achieving students. In Project Secondary English the term "disadvantaged" refers to that student who has difficulty achieving in school because of his background which may include such deterrents as a lack of certain vital experiences to learning, economic deprivation, and other related factors.

Project Secondary English students were initially to be selected from that group achieving two or more grade levels below grade placement; however, in practice, project students tended to have much more retardation in grade level achievement. In 1971, one 7th grade experimental group had Pre-test Reading scores ranging from 2.0 to 5.8; one 8th grade group, 2.2 to 8.5; one 9th grade class, 3.3 to 11.3; one 10th grade group 2.9 to 7.6; one 11th grade group, 3.1 to 11.3; and one 12th grade group, 3.5 to 13.3.

Students selected were generally those who had never been successful in school, displayed low levels of reading achievement, could not write or speak standard English but were expressive in their own dialects, expressed a dislike for English, did not follow directions or listen efficiently, and were not well received in school.

They found it difficult to adjust and work in an informal class organization just as they found it impossible to work in a formal class organization.

A lack of relevant programs has discouraged vital learning experiences for all students, but the group most harmed by irrelevant school programs has been the disadvantaged learner. Project staff feels that the two most basic needs of students are (1) a curriculum responsive to the interests, concerns, and the abilities of students and (2) interested, competent teachers. ("Yes, Students, You Can," an article giving an overview of project goals is attached in Appendix A.)

Prior to the in-service sessions, project coordinator researched the field of educating the disadvantaged, first going to the works of the sociologists, Frank Riessman, Allen Ornstein, and Miriam Goldberg, and cultural anthropologist, Norman Greenberg. (A representative article of materials read by teachers is included in Appendix B.) The following materials were used as resource materials in studying educating the disadvantaged student:

"Adapting Teacher Style to Pupil Differences: Teachers for Disadvantaged Children," Miriam Goldberg.

"Cultural Styles of the Disadvantaged" from Learning Together, Frank Riessman.

"Teachers of the Poor: A Five Point Plan," Frank Riessman.

"Techniques and Fundamentals for Teaching the Disadvantaged," Allen C. Ornstein.

"The Culturally Disadvantaged and Teacher Education," Vernon F. Haubrick.

The Disadvantaged: Toward A Contact Curriculum, Mario Fantini and Gerald Weinstein.

Developing Programs for the Educationally Disadvantaged, A. Harry Passow.

The Disadvantaged Child, Joe Frost and Glenn Hawkes.

The Disadvantaged Learner: Knowing, Understanding, Educating, ed. Staten Webster, San Francisco: Chandler Publishing Company, 1966.

Teaching the Disadvantaged, Joseph O. Soretan and Shelley Umans, New York: Teachers College Press, Columbia University, 1966.

Pygmalion in the Classroom, Robert Rosenthal and Lenore Jacobson, New York: Holt, Rinehart & Winston, 1968.

In two sessions, Dr. Norman Greenberg concentrated on the important understandings and sensitivities that teachers need to work with this student group:

1) to move away from ethnocentrism, the belief that your reality is the only one, your attitude and your ethics is "it." The accident of the culture in which you're born tends to put upon you the values you have, tends to regulate the way you see things happen.

2) to recognize that the values placed on various achievements (school, for instance) and the kinds of work and life to which students aspire are often determined by their culture.

3) to be aware of the ethnic group membership of students and how much this membership shapes the students' image of themselves and of the world and how much language reflects culture.

4) to recognize that native potential intelligence is unmeasurable and that tests measure learned behavior, which results from not only the student's native ability but also from total experience. Many intellectual abilities are not measured by existing intelligence tests.

5) to study language within culture as a tool.

6) to structure circumstances so certain words will be used, necessarily, to evoke certain response. Repetition of appropriate words is valuable.

He further commented on how reading and writing are relevant and irrelevant in our culture and on how people succeed without reading and writing. He urged that teachers become relativists; however, in his opinion, they are generally absolutists. Relativism does not mean "anything goes" but rather that man has ways of meeting his social, physical, and moral needs and the ways he does this are relative to his setting.

Teachers are expected to "mould little kiddies into big kiddies" and to train them to be like adults think they ought to be. Teachers are paid by systems that expect conformity. Most people are absolutists about education; education is creating openness in the human mind so that it can question what has come before. We cannot begin to learn until we can unlearn and relearn.

During a three week summer in-service 1970, appropriate curriculums for the disadvantaged, low achieving student were studied. Books of those espousing new ways of working with these students were read. James Moffett's A Student Centered Curriculum was used as a spring board for planning curriculum. The following books were read and discussed by different participants:

Daniel Fader and Elton McNeil, Hooked on Books
David Holbrook, English for the Rejected
Herbert Kohl, 36 Children
Sunny Decker, An Empty Spoon
James Herndon, The Way it Spozed To Be
Jonathan Kozol, Death At An Early Age
Herbert Kohl, Teaching the Unteachable
Herbert Kohl, The Open Classroom
Herbert Kohl, What Do I Do On Monday?
George Dennison, The Lives of Children
Robert Coles, The Children of Crisis
Rosenthal and Jacobson, Pygmalion in the Classroom
Joseph, Stephen, The Me Nobody Knows
Nat Hentoff, Our Children Are Dying
James Herndon, How To Survive in Your Native Land
Neil Postman and Charles Weingartner, Teaching As A Subversive Activity
Muriel Crosby and Richard Corbin, Language Programs for the Disadvantaged
Edward Hall, The Silent Language
Stephen Dunning, Teaching Literature to Adolescents
Kenneth Johnson, Teaching Cultural Disadvantaged Pupils
Edward Fagan, English and the Disadvantaged
Helen F. Storen, The Disadvantaged Early Adolescent: More Effective Teaching
Charles Silberman, Crisis in the Classroom
Hilda Taba and Deborah Elkins, Teaching Strategies for the Culturally Disadvantaged
Roger Shuy, Discovering American Dialects
Walter Loban, et al, Teaching Language and Literature
Rodney Smith, Creativity in the English Program
Herbert Muller, The Uses of English
Margaret Langdon, Let the Children Write
Louise Rosenblatt, Literature as Exploration
James Squire, Response to Literature

Participants designed a thematic unit to be used in their project classes as a part of this in-service. In these units, a general overview describing the unit theme and the students for whom the unit was intended was done. Concepts to be treated and a list of skills to be practiced or learned in the unit were listed. Specific teaching objectives and materials to implement them were delineated. Unit included selections from at least two genres, some material on language study (dialects, usage, semantics, etc.) and some experiences in reading, writing, speaking, and listening. (A sample unit is included in Appendix C.) Some class activities, individual activities, some dramatic activities, and some teacher use of media (films, tapes, slides, recordings, newspapers, etc., collages, 8mm movies) were provided in units.

During a "Methods and Materials" in-service workshop in summer 1970, participants researched ideas for teaching various components of English to disadvantaged students. These papers were incorporated into a booklet. (This booklet is included in Appendix C.) The following topics were included:

Tolerance and Pride: Dialect Study
Composition
On Researching Usage, Specifically, "Teaching Standard Usage to the Non-User, For Whatever Reason He May Be That"
Oral Approach to Teaching of English
Teaching Poetry to the Disadvantaged Junior High School Student
Correlating Black Poems in An Adolescent Literature Program for the Disadvantaged
Black Literature (Short Stories) in the Secondary School
Reading--the Key to Knowledge - - A Program for the Culturally Different
Teaching Adolescent Literature (the Novel)

Another aspect of this workshop was the viewing of films which were appropriate for students. Films viewed included

Soldier
The Red Balloon
No Reason To Stay
Story of My Life (Humphrey and Baldwin)
The Golden Fish
Dream of Wild Horses
Occurrence at Owl Creek Bridge
Neighbors
Rainshower
Leaf
End of Summer
Eye of the Beholder
The Hangman
Dr. Heidegger's Experiment
The Lottery

Consultants who specialized in the teaching of poetry and the use of dramatic activities spoke in one day seminars during this workshop. Dr. Tom Walters, a published poet, commented on how students could be motivated to write poetry after listening to current records and after viewing movies. He has had much success with students writing poetry based on movies, in fact, he has published a book of poems based on movies. He urged the use of contemporary poetry in the English classroom rather than the classic selections. Dr. G. Melvin Hipps involved participants in role-playing and other dramatic activities suggesting dramatic situations which might emerge from literature or which might be structured for class. A British Dramatic film with Dorothy Heathcothe was used in the session.

Project participants felt that one of their most critical needs was in teaching reading to disadvantaged, low achieving students. In Fall 1970, under Dr. Wanda Breedlove's direction, teachers participated in 10 sessions of three hours length devoted to such topics as

Diagnostic testing for the secondary school
Assembling homemade reading-guidance kits
Readability formulas
Teaching directed reading lessons
Linguistic indications of readiness
Why the student reads
When and where he reads
What he can read
What he does read
How he reads
What his strengths and difficulties are
What his reading potentiality or capacity for learning to read is
What, if anything, is preventing him from attaining it
Comprehensive appraisal procedures:

1. obtaining from school records, interviews, and other dependable sources, personal data about the student's development and his attitudes, interests, and personal relations.
2. securing from tests objective information, checked by observation, on probable capacity to learn.
3. finding out, through standardized tests, informal tests, and observations of the learner in various situations, how well he reads orally and silently, and his strengths and weaknesses in different kinds of reading.
4. analyzing, when indicated, specific parts of the reading process such as word recognition, comprehension, vocabulary, fluency, appreciation, etc.
5. obtaining clues to conditions that may be blocking his progress in learning to read.
6. formulating on the basis of all the data collected and interprete hypotheses as to the nature of the reading problem.
7. following through on the most plausible hypothesis with recommendations for remediation or continued growth in reading achievement.

Methods of individualizing instruction
Evaluating the individual student
Specific perceptual-motor skills as delineated by Vallett
How to carry out developmental reading instructions in a general class with different reading levels; how to work with word attack skills, comprehension, critical reading, and sight words
What to do with the non-reader
Checklisting classroom observations of pupils' reading
Graded Word Lists: Quick Gauge of Reading Ability

Project staff, consultants and coordinator, felt that additional in-service was needed in diagnosing and remediating reading problems. During 1971-72 academic year, Dr. Charles Matthews of Chapel Hill (UNC), worked with participants in ten in-service sessions of three hours length. Participants were released from school to attend these sessions as in the other in-service sessions. Initially, each participant selected a student whose reading needs could be diagnosed through a variety of instruments. Participants were encouraged to select a student who could succeed and one whom there was some chance of working with out of the classroom (study period, homeroom, etc.). Teacher's effort would be concentrated on teaching this student to read better. (Elizabeth Rivers' description of her work with a project student is included in Appendix D. It deals succinctly with her total appraisal of student.)

Dr. Matthews used parts of two sessions to demonstrate the giving of the Slosson test and the Gray Oral Reading test and discussed other types of appropriate tests as well.

Two sessions were used to visit five project classrooms. Teachers had planned reading skills lessons with differing emphases for visitors.

A. Dr. Matthews emphasized the value of the following in doing a reading diagnosis:

1) a good hard look at the student, and, if possible, a talk with parents.

2) records done prior to the student's being in this class as well as current records.

3) importance of determining the nature of the reading gap. Cited Bond and Tinker's Reading Expectancy Formula: $\frac{2\ MA \pm CA}{3} =$ REL
All MA, CA, REL to be shown in months.
This formula sets one level. Other levels can be derived from IQ and achievement tests

B. Other areas to consider in determining reading expectancy level are:

1) growth and development of student to this point
2) problems now in student's history
3) family emotional problems
4) educational experiences of student

C. Vision Skills·

visual acuity, discrimination, and visual memory.

D. Hearing Skills:

auditory acuity, auditory discrimination, and auditory memory.

E. Reading Expectancy Formula:

reading potential
reading achievement

If there is a gap, an individual can then be given an informal reading inventory. Silvaroli, Durrell, and Gray have good ones.

To summarize, teacher must determine whether there is a reading problem by looking at the difference between reading ability and aptitude. Then, teacher decides whether emotionality causes the reading problem or the reading problem causes emotionality. When there is a gap between what student can read and what he is capable of reading, there is a gap. Reading skills section of A Clockwork English synthesizes the learning from both reading seminars.

Project staff, participants, coordinator, and consultants expressed a need for in-service sessions focusing on literature for adolescents; therefore, a three-week summer session was held in June 1971 using literature written either expressly for adolescents and/or for adults but with adolescent appeal. The purpose of including both types was to study literature appropriate for diverse groups of high school students in interests, ability, and maturity. The project staff recognized that teachers need to become knowledgeable about books that students can really read and comprehend and that have characters, situation, and ideas they can relate to. They further recognize that students can examine human experiences only when they can and will read the books selected for them. These sessions included an emphasis on Black Literature and Poetry for adolescents.

Dr. Geraldine LaRocque concentrated on literature written especially for adolescent Her philosophy about this literature is articulated in an article which is attached in

Appendix E. Prior to the workshop, Dr. LaRocque sent a list of novels to be ordered for participants to read before the session. These books were used:

Light in the Forest, Conrad Richter
Witch of Blackbird Pond, Elizabeth Speare
The Pigman, Paul Zindel
The Innocent Wayfaring, Marchette Chute
Shadow of a Bull, Maia Wojciechowska
Journey with Jonah, Madeleine D'Lengle
The Chosen, Chaim Potok
The Cool World, Warren Miller
Dave's Song, Robert McKay
Red Sky At Morning, Richard Bradford
Animal Farm, George Orwell

A Clockwork English incorporates a list of adolescent books recommended and many of Dr. LaRocque's ideas for teaching the books. A number of films were used in conjunction with this in-service:

Animal Farm
An Occurrence at Owl Creek Bridge
The Short Story Showcase films: Bartleby the Scrivener
My Old Man
Lottery
Individualized Reading
A Light in the Forest (filmstrip)

Dr. Pearl Thomas and Dr. Carolyn Jones served as consultants for a Black Literature Seminar. Participants read the following books in preparation for this part of the summer session:

The Black American Writer, Vol. I, II, C. W. E. Bigsby
American Negro Short Stories, ed. John H. Clarke
Jazz Country, Nat Hentoff
Sounder, William Armstrong
I Am The Darker Brother, Arnold Adoff

Dr. Carolyn Jones served as a consultant for two days. To her, black literature means literature of any black anywhere, Africa, Jamaica, or Trinidad. In the United States, negro and black are interchangeable to many. Sometimes we use negro when we refer to older body of literature, and black for the "now" stuff.

Mrs. Jones suggested that a teacher start with the emotional reaction when working with a piece of black literature; for example, the question "What does this poem mean in the lives of black Americans?" Winston Churchill quoted from Claude McKay's "If We Must Die" ~~which was triggered~~ by a massive slaughter of black people in Chicago.

The record (Folkways, "Anthology of Negro Poets") would be valuable to a teacher; don't get a record read by Langston Hughes other than "Weary Blues." Ossie Davis and Ruby Dee (Caedmon TC1272) have done a record "The Poetry of Langston Hughes" which is great.

In pointing out suitable black literature for high school students, Mrs. Jones stated that students didn't really enjoy Phyllis Wheatley (1760-1880), but perhaps Jupiter Hammon and Lucy Terry. The slave narratives may work all reight: Julius Lester should be read first. His "To Be A Slave" is a "must." The Narrative of a Fugitive Slav by Frederick Douglass could be excerpted for classroom use. Others which might be selected are Captain of the Planter (Dorothy Sterling) and Harriet Tubman (Anne Petry).

The period after the Civil War produced Paul Laurence Dunbar who had trouble capturing negro dialect. He wrote in a period when dialect was popular (like James Whitcomb Riley). A teacher might put Charles Chesnutt's Folk Tales with Joel Chandler Harris's "Uncle Remus" stories. (The Atlantic Monthly published Chesnutt's stories a long time before realizing that he was negro.) "Po' Sandy" and "The Goophered Grape Vine" are suitable stories for classroom use.

She cited Darwin Turner's Black American Literature series as a good text. W.E.B. DuBois's Souls of Black Folk is probably too difficult for students but teachers should read it. Suggestion: look at the poem "Booker T and WEB" (Dudley Randall) for some interesting comparisons of the two men.

Up From Slavery probably wouldn't go over too well with today's student. Passages from Autobiography of Malcolm X could be used, but not whole book. Harlem USA by Sterling Brown is good.

She discussed the Harlem Renaissance between 1920 and 1930. There was a great surge into Harlem by whites and blacks in search of the exotic. Claude McKay, Langston Hughes, and Countee Cullen were outstanding contributors. The Blacker the Berry by Walter Thurmond is not suitable for students.

Selections mentioned for classroom use were:

| | |
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| Ted Poston | Black on Black (Macmillan)<br>"The Battle of the Evil Fairies"<br>"Rat Joyner" |
| Countee Cullen | "The Lost Zoo" (junior highs)<br>"Incident"<br>"Under the Mistletoe" |
| Zora Neal Hurston | "Sweat" |
| Langston Hughes | Jesse B. Simple stories, et al. |
| Arna Bontemps | "A Summer Tragedy"<br>(use with Ethan Frome)<br>"Black Thunder"<br>(use with Confessions of Nat Turner) |
| Richard Wright | Native Son<br>Black Boy (selections from this)<br>'Song of the Son" |
| Drama for junior highs | Five on the Black Hand Side, Charles Russell<br>Take A Giant Step, Peterson<br>A Raisin in the Sun, Hansbury |
| Frank Yerby | Historical fiction |
| Anne Petry | Her works<br>Tituba of Salem Village |
| Ralph Ellison | Invisible Man, (try the yam excerpt with Richard Wright's selection "Song of the Son") |
| Don L. Lee (poet)<br>Nicki Giovanni | Their works speak black to black, a kind of "in" poetry |
| John Williams | Sun in the Afternoon (use excerpts) and use with "A Start in Life" (Ruth Suckow) |

Look carefully at your order of presentation of black literature. Don't start off with dialect or anything that will turn off students. Stick with something that keeps the dignity of the people. Uncle Julius is out; Uncle Tom's Cabin, for he is a minstrel, a buffoon.

Mrs. Jones has published a collection of black literature called Images, published by the Curriculum Division of the New York City Public Schools. Her selections are grand. Black Fire (ed. Leroi Jones) is not for use in the classroom because of its fierce message. It is for the "in" group to the nth degree and is a bitter kind of thing. Sonja Sanchez is an angry new black writer, also Audrey Lord, David Henderson, and Victor Cruse. Paule Marshall (Brown Girl, Brownstones) is an excellent writer of experiences of black young people. Virginia Hamilton's "Zyly" reveals the imagination of a child. Her "House of Dyasdria" centers around a house used for underground railroad and is an adventure and ghost story.

Langston Hughes' Jesse B. Simple series is appropriate. Simple, a street philosopher, is proud of himself, says simply what he has to say, likes liquor and women, and hates work. Claude Brown's Manchild in the Promised Land is not as popular with blacks as whites.

Don't let black literature become a fad to "rap" about, but a good literature, serious stuff. Try the multi-ethnic approach, "Legend of Grigorio Cortez" (Scott Foresman) could be used with Joe Meek and Stagger Lee legends.

Dr. Pearl Thomas, who assisted Dr. Jones, stated that Black American literature did not even begin in America; it began before the black people came to America. It came from the West African culture and the West African empires of Sengalese and Ghana. One aspect of West African literature is that it is oral, does not depend on the written word, and is passed from one generation to another. Family history is kept in this way. Heroes of the culture are perpetuated in this way, too. The West African family structure differs from ours; it is an extended culture. It features whole communes, many mothers and fathers.

The "wax and gold" literary tradition worked in this way in the culture. Wax melts in the sun; gold lasts. Aliens get the wax style. Family gets the gold. In this tradition there is a story within a story.

The stories of heroism constitute another tradition. The hero is unlike the hero of western thinking. The most popular and forceful of the heroes is Ananse, a spider. He brings things down to his size. He makes things happen for his own good. He gets immortality from the tiger by being the hero of these stories.

Charles Chesnutt used the wax and gold tradition. "The Goophered Grapevine" is an example of a story within a story, of "puttin' ole massa on." Uncle Julius is the human form of Ananse, small, mild, gentle, but with great wit to preserve the black tradition. The tale within a tale is a very important quality to African writers.

Among young black writers, there is no longer a tale of wax; there is, instead, the dropping of the mask. Very often these writers lose a great segment of their audience who can no longer be entertained by this because it is not for them. Richard Wright, Eldridge Cleaver, Rap Brown, Leroi Jones are examples of this group.

It is always necessary that concomitants be taught along with a piece of literature. What are the values of the culture? As a teacher, don't try to teach what you can't feel or endorse enthusiastically.

Dr. Stephen Dunning focused his sessions on ways of approaching poetry in the classroom. He sees the study of poetry as a means of helping kids to get a feeling of control over language, a way of messing around with language and ideas. One of the ways of initiating this "messing around with language" is to ask kids to bring in some language they like and then play around with it; for example, find some language some place, the highway, the restroom, the book being read anywhere. Type these words on a page, arranging these words any way you want to; repeat, make refrains, and then title it. Arrange the words to gain the effect wanted. The following words were gathered and arranged from signs around a building:

School
One Way
NO PARKING
Fragile
STOP!

He pointed that poets care about line; it is their main way of making music. They have a sense of line and their stress may be at the beginning, middle, or end of that line. William Stafford says that if you can find language that represents the human conversation and arrange it so that it sounds like human conversation, that is poetry at its very best.

Another way of doing this is to take a sentence or more from a piece of literature and then write it poetically, using this same kind of rearranging, repetition, etc. (A booklet of this type of poetry, Found Poetry, is attached in Appendix F.)

Dr. Dunning emphasized that kids must learn the following things about poems: what kind of a guy inhabits the poem and honor the inquirer's findings and what kind of voice is in the poem. Writing poems for a variety of audiences should be practiced by students, encouraged by teachers, and directed by them.

He encouraged the use of contemporary poetry with high school students. His principles for teaching poetry are the following:

Principle one: THE TEACHER WHO IS NOT HIMSELF A READER OF POETRY MUST NOT PRETEND TO TEACH POETRY.

Principle two: THE TEACHER OF POETRY MUST TEACH ONLY THOSE POEMS FOR WHICH HE CAN ENGENDER REAL ENTHUSIASM.

Principle three: THE TEACHER MUST KEEP EXPERIENCE WITH POETRY ITSELF AT THE CENTER OF HIS TEACHING.

Principle four: THE TEACHER MUST TEACH THE MECHANICS OF POETRY INDUCTIVELY.

Principle five: TEACHERS MUST STOP OVEREXPLAINING POEMS.

Principle six: THE POETRY UNIT MUST GIVE WAY TO THE OCCASIONAL TEACHING OF POETRY.

Principle seven: STUDENTS MUST OFTEN HAVE THE CHANCE TO CHOOSE WHAT POEMS THEY WILL READ, STUDY, AND DISCUSS.

Principle eight: STUDENTS WHO ARE ASKED TO READ AND STUDY POETRY MUST SOMETIMES BE ASKED TO SAY SOMETHING POETICALLY.

Principle nine: STUDENTS MUST BE HELPED TO DISCOVER THAT POETRY IS WRITTEN ABOUT MANY THINGS.

Nine in-service sessions were devoted to special problems in the teaching of English during the last academic year 1972-73. Prior to these fall sessions, selected project participants and coordinator set up the outline of teaching problems met in the project, student objectives which were appropriate for project students, and a general outline of topics to be considered in these in-service sessions. During the year, student objectives were correlated with activities and teaching problems were delineated and suggested strategies were designed to cope with them. A major part of A Clockwork English came from these summer and fall in-service sessions.

Teachers were grouped in three committees according to their interests and compatibility. The coordinator and consultant, Dr. Joye Pettigrew, met with these three groups in a total of 29 sessions; the participants met a minimum of 9 times. In addition, the coordinator met with five participants for one day sessions to work through sections. Dr. Pettigrew and the coordinator, Mrs. Hodges, met for planning and editing conferences 15 days during this period. Additional work on A Clockwork Englis was done in at-home assignments, via telephone and correspondence. The project participants were generous in sharing their materials, ideas, and energies in every conceivable way to complete the publication.

# Appendix A

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# YES, STUDENTS, YOU CAN

What does an English teacher do when confronted with students who are not achieving as might be expected in school? This problem is legion, and Region V English teachers had puzzled over the why's for a lack of student achievement. Could it be that the curriculum was inappropriate, that the instruction was inadequate, that students were either economically or socially or psychologically disadvantaged or a combination of all of these? And where do you go as an English teacher after you have defined the why's?

Teachers in Project Secondary English: Teaching English to the Disadvantaged Student are discovering some answers to this thorny question, "Where do you go after you've found the why's?" Their findings are based on the joint endeavor of Region V counties: Chester, Chesterfield, Fairfield, Kershaw, Lancaster, and York School District #4. Under a Title III ESEA grant funded in June 1970 [illegible]xteen secondary English teachers began an intensive in-service program to develop better understandings and competencies for teaching educationally disadvantaged students. At the outset of the project, the planners believed that the classroom teacher was the single most crucial factor in educating this group. Few English teachers nationally had been trained to work with the critical needs of the disadvantaged: basic reading skills, their concerns, realities, and learning styles.[1] Even well informed English teachers had experienced failure in trying to provide successful learning experiences for these students.

The Region V Educational Services Center, Lancaster, South Carolina, and Winthrop College, Rock Hill, South Carolina provided the summer 1970 workshop sessions for the participants who were chosen for their leadership and professional abilities by their school districts. In these sessions, participants delineated the most basic needs of disadvantaged students: (1) a curriculum responsive to their interests, concerns, and abilities, and (2) well trained, informed, dedicated, and emphathetic teachers who believed that disadvantaged students could learn. These participants concurred with the NCTE Task Force which studied the existing language arts programs of the disadvantaged in 1965 that "a more realistic English curriculum, one that specifically attacks the problems of failure, bitterness, and bleakness will do much to alleviate the problems of secondary school instruction."[2]

What, then has Project Secondary English accomplished in alleviating the problems of disadvantaged secondary English students in Region V? The more immediate objectives, developing better methods to involve students in English programs, selecting appropriate instructional materials,encouraging more positive student attitudes toward English, and improving reading, listening, and language achievement, have been realized in project classes.

Students in the experimental classes participate in English through various media and involvements:

--classroom libraries, mainly paperbacks

--magazines

--posters featuring slogans and pictures

--records: popular and otherwise

--tape recordings

--simulation games

--films

--dramatic activities

--experiential writing

--composition based on transparencies

--student tutoring

--art collages and thematic posters

--special reading instruction

--programmed usage instruction

--newspaper units

--thematic literature units

--individual conferences

Students' achievement was measured by standardized tests at the end of the first year, 1971. Their achievement was compared with control classes of comparable IQ's (experimental mean IQ 86, control mean IQ 87) and achievement; however, control classes were not taught under the same rationale nor were control teachers participants in the project. Reading, Language, and Listening achievement levels of project students were clearly superior to the control classes.

Project teachers indicate that the in-service component of the project has alleviated some of their instructional problems, particularly in selecting materials, and teaching reading. They point out the value of the project group's consideration of common instructional problems and subsequent suggestions for solving them. In some school districts teachers are coordinating workshops for other English teachers to disseminate constructive results of the project. This academic year, teachers opted for a reading practicum as a part of the in-service sessions. Projected goals for 1971-73 include designing curriculum outlines for the disadvantaged student, allowing visitations to demonstration classes, and in-service training for participants.

The "Pygmalion" effect worked in the project.[3] Project teachers believed in the disadvantaged student, that he could achieve, could improve his reading, language usage, listening and writing skills. They believed that these students had more chances to achieve when class objectives were clearly formulated and student centered, when classroom materials were readable and appealing, when teaching methods and materials were varied, when diagnosis of reading problems was continuing, when students found acceptance and a sense of belongingness, and when students experienced success in some area of language arts.

[1] Mario D. Fantini and Gerald Weinstein, The Disadvantaged: Challenge to Education (New York: Harper and Row Publishers, 1968), p. 393

[2] Language Programs for the Disadvantaged, NCTE Task Force (Champaign: NCTE, 1965), p. 100

[3] Robert Rosenthal and Lenore Jacobson, Pygmalion in the Classroom (New York: Holt, Rinehart, and Winston, Inc., 1968).

# Appendix E

# The Disadvantaged Child

## "Adapting Teacher Style to Pupil Differences: Teachers for Disadvantaged Children"

by
Miriam L. Goldberg

### 'Hypothetical Model of the Successful Teacher of Disadvantaged Pupils'

The teacher who is successful with any group of pupils is the one who respects the children in his classes and they, in turn, respect him. As teachers in slum schools look at their pupils, they see many children who are discouraged and defeated, even in the early grades, children who express their alienation from the school and the society it represents by aggressive acting-out behavior or by a kind of tuned-out lethargy and listlessness. There are frequent transgressions against the ethical, moral, and legal codes of society. Pupils seem to be making little effort to learn, show no desire to better themselves, to break out of the limits imposed upon them by their ignorance. The teacher may feel sorry for them, realizing the limiting circumstances of their lives. Or, he may be angered by their laziness, their lack of effort, believing that they could if they would, but they won't. Or, he may write them off as hopeless, too dumb to learn, taking up time and resources that could be better utilized by pupils with more ability and greater motivation.

But the successful teacher of disadvantaged children does respect his pupils--and not because he sees them through the rose-colored lenses of the romantic--finding "beauty" and "strength" where others see poverty and cultural emptiness. On the contrary, he sees them quite realistically as different from his children and his neighbors' children, yet like all children coping in their own way with the trials and frustrations of growing up. And he sees them, unlike middle-class children, struggling to survive in the ruthless world of their peers, confused by the conflicting demands of the two cultures in which they live--the one of the home and the street and the neighborhood, the other of the school and the society that maintains it.

Like the anthropologist, the successful teacher views the alien culture of his pupils not as a judge, but as a student. He understands the backgrounds from which the children come, the values placed on various achievements, the kind of work and life to which they aspire. He recognizes and understands the reasons for their unwillingness to strive toward future goals, where such efforts provide little reward in the present.

He knows that many of the children bear the scars of intellectual understimulation in their early years. Familiar with the home life of the children, he knows how rarely they are helped to name the things they see and feel and bear, to recognize similarities and differences, to categorize and classify perceptions, to learn the word for the object, and the phrases through which to express an idea or a feeling.

The successful teacher is aware of the various family structures from which the children come: the matriarchal family in which no father is present; the home where there are two parents, but both working; where one or both parents are able-bodies but out of work, recipients of relief; where the father is disabled and stays home while the mother works; where an extended family--grandparents, aunts, uncles, and other relatives-- live together. This teacher has seen the physical conditions in which the children live: their lack of privacy, the poor facilities, the absence of basic amenities. He knows the kinds of jobs the parents have, their aspirations for themselves and for their children, and what role they attribute to the school in shaping their child's future.

The teacher is aware of the ethnic group membership of his pupils and how such membership shapes the child's image of himself and of his world. He knows something about the history, traditions, and social structures of the various ethnic groups, their unique culture patterns, their status in American society, the blocks and frustrations which they confront, and their perceptions of what life has in store for them.

He knows that the language of his pupils is closely tied to the life they lead. While it may represent a complete lack of a distortion of acceptable English, he recognizes its functional qualities for the pupils. Though this language is not "the coin of the realm," it often represents the only known and acceptable medium of exchange in the child's home or neighborhood.

In addition to his knowledge about the child in his environment, the successful teacher has a sophisticated understanding of how a child's abilities are assessed and therefore a realistic perception of what these measurements describe and predict. He knows that native potential intelligence is, at least thus far, unmeasurable; that what tests measure is learned behavior, and that the learning results not only from the child's native ability but also from his total experience. Yet he realizes that many intellectual abilities, like some of those which enter into creative functioning are not measured by existing intelligence tests.

He is also aware that the tests provide a fairly accurate description of the child's present ability to handle academic material and, unless there is a significant expansion and reorganization of his experience, the tests will predict with fair reliability how the child will function academically in the future. The successful teacher accepts the test scores as a fair and valid measure of the child's present academic ability, while rejecting them as a measure of native intelligence.

These and many other anthropological and psychological data affect the style of the successful teacher of disadvantaged pupils. But while the anthropologist's task is to describe and compare behavior of various cultures, and the psychologist's to understand individual behavior, the teacher's job is to modify it. Therefore, he must use his knowledge about his pupils and the world in which they live to guide him as he attempts to open more and more doors for them, and to help them acquire the skills and knowledge

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with which to enter the new and open spaces which lie beyond. The successful teacher sees his task as preparing his pupils to make competent choices among potentially available alternatives. He is aware that with every passing year the rapidly automating economy affords fewer and fewer opportunities to the minimally educated, and more and more to the academically and technically trained, and he communicates this understanding to his pupils.

The successful teacher meets the disadvantaged child on equal terms, as person to person, individual to individual. But while he accepts, he doesn't condone. He sets clearly defined limits for his pupils and will brook few transgressions. He is aware that, unlike middle-class children, they rarely respond to exhortations intended to control behavior through invoking feelings of guilt and shame. He, therefore, sets the rules, fixes the boundaries, and establishes the routines with a minimum of discussion. Here he is impersonal, undeviating, strict, but never punitive. Within these boundaries the successful teacher is businesslike and orderly, knowing that he is there to do a job. But he is also warm and outgoing, adapting his behavior to the individual pupils in his class. He shows his respect and liking for his pupils and makes known his belief in their latent abilities.

He realizes the danger of the "self-fulfilling prophecy" of expecting, and consequently finding a low level of achievement. He, therefore, lets each pupil know that he expects more than the pupil thinks he can produce -- but his standards are not so high as to become too remote to strive toward, and the attempt fraught with frustration. He rewards each tiny upward step, alert to every opportunity for honest praise, and, as much as possible, withholds harsh criticism and censure when progress is slow or entirely lacking. Above all, he is honest. He doesn't sentimentalize, doesn't pretend that a pupil's work is good when it isn't, doesn't condone unacceptable behavior.

The successful teacher is also something of a showman, coming to his task with an extensive repertory of carefully constructed scripts and props into which he breathes a sense of drama and high interest to capture the imagination of his pupils and hold their attention.

His repertory is not only extensive, providing a great variety of materials and teaching procedures tailored to the learning patterns of his pupils, it is also carefully catalogued to allow him to find what he needs quickly and efficiently.

As do other successful teachers, our model teacher has extensive knowledge of the content of the subject he teaches. In fact, he knows it so well, that he has no need to rely on study guides. Like the knowledgeable native, he guides his pupils through his country without a Baedeker, relying rather on his own familiarity with its terrain to take them to the important sights by paths and highways not often known to the less sophisticated.

Like all composite portraits, this hypothetical model presents an idealized version of reality. The hypothetical teacher is described as a mature, well-integrated person who respects his difficulty, unmotivated and apparently unteachable pupils. He communicates his respect by setting high but reachable expectations, by his impartial and consistent firmness and honesty, and by his warm personal regard for each individual. He combines the detached but completely accepting stance of the anthropologist observing cultural differences, with the active involvement and manipulative approach of the determined reformer, the educator, in the sense of one who leads his pupils out into the wider world. Though not a specialist in any one of the behavioral or social sciences, he gleans from each of them knowledge which helps him understand the behavior of his pupils, the meaning of their scores on tests of intelligence and aptitude, the realities of their present and future world, the demands which various social and vocational alternatives will make upon them. In addition, the model requires the teacher to have a wide repertoire of materials and procedures, the ability to devise new ways, to deviate from accepted procedures and courses of study--but always to be aware of the knowledges and skills the pupils must eventually acquire. If the hypothetical "successful teacher" were to be characterized in a single phrase it would be ordered flexibility.

# Appendix C

## The Outcasts

Adolescents should be introduced to the outcast theme in literature at this particular stage of growth because adolescents have reached a crucial time in their lives - a time when they seem to be attuned to the world with more sensitivity than they will have as adults. It is quite true that many of these adolescents feel themselves to be outcasts, often simply because they are teenagers in a world that they feel misunderstands and even dislikes them.

Since there are numerous types of outcasts - some who feel alienated from the world as individuals and some who feel so as members of certain groups - students should be exposed to the problems of these people in order that they might assess more successfully their own roles in a society that creates pariahdom. When adolescents can make this assessment and can communicate it verbally and non-verbally, they are close to arriving at maturity.

Designed for disadvantaged eleventh-grade students, the unit will present to them through daily classroom activities and individual reading projects a sampling of some outcasts and their problems.

As a central work Shane by Jack Schaefer will be used as a group novel in which students explore the world of a man who is an outcast because he has been a hired gunman and is unable to break from this role in spite of his efforts to live a new life.

The film "Simon," which will be used as an introduction to the thematic unit, looks at the world of a child outcast. The recording of Paul Simon's "A Most Peculiar Man" will illustrate the loneliness of a man who has no communication with the world and commits suicide to escape his loneliness. "The Death of the Hired Man," a poem by Robert Frost, will explore a man's alienation and death which have been caused by his being shunned by a family who is ashamed of him and by his inability to retain his self-respect in his old age by working at his only accomplishment. The fable by

William March, "The Untouchable," will reveal the effects of social and religious laws in stratifying society and creating pariahdom. "The White Circle," a story by John Bell Clayton, will deal with child victims of an economically-oriented society. "The Filipino and the Drunkard," a story by William Saroyan, includes a look at two types of outcasts, as suggested by the title.

Students will study the above-mentioned works in depth, but they will also consider some short poems on the theme in one or two class periods. These include "The World Is a Beautiful Place" by Lawrence Ferlinghetti, "My Parents Kept Me from Children Who Were Rough" by Stephen Spender, "Motto" and "Too Blue" by Langston Hughes, and "I'm Nobody" by Emily Dickinson.

Responses to the outcast theme by students will be made as individuals, as participants in small-group activities, and as members of the class as one large group. These responses will be channeled into activities involving the students in listening, speaking, dramatizing, reading, and writing; these activities will be for both in class and out of class.

## Concepts

1. The outcast theme permeates all genres of language arts.

2. A piece of literature may confirm or deny one's beliefs about a particular theme; nevertheless, its important function is that it aids in the crucial concept of self-understanding, regardless of confirmation or denial.

3. Using one's fellow students as a sounding board helps a student to come to terms with what he believes and with what his reasons for his beliefs are.

4. Literature offers vicarious experiences to students who otherwise would go through life with little or no understanding of many of its aspects.

5. Dialect study is essential to having a reasonably full understanding of many pieces of literature.

6. A piece of literature is seen from a particular point-of-view: if the point-of-view were changed, a new and different work would emerge since point-of-view affects many facets of work.

## Skills

1. Writing a response to a film
2. Discussing as a member of a small group
3. Discussing as a member of the class
4. Responding orally to a record
5. Reading a novel
6. Studying dialect and its relationship to setting, tone, style, and characterization in a piece of literature
7. Reading poetry
8. Marking responses to a dialectal check-sheet
9. Writing a short fable
10. Using the tape-recorder
11. Gathering visual aids from magazines and newspapers to fit theme
12. Studying point-of-view
13. Studying foreshadowing
14. Studying the flashback device
15. Writing an interior monologue
16. Reading short stories
17. Supporting opinions with evidence
18. Writing a comparison-and-contrast paper
19. Writing a short play script from a poem
20. Using the record player

## Teaching Objectives

1. To compare and contrast the public's attitudes toward outcasts with the attitudes held by the outcasts themselves

2. To identify factors which contribute to a person's being treated as an outcast, some of which are, in origin:

   - physical
   - mental
   - religious
   - political
   - racial
   - economic
   - educational
   - occupational
   - moral
   - cultural

3. To stress the close relationship between prejudice and ignorance as related to the treatment of the outcast

4. To create a feeling of empathy for certain outcasts

5. To show the presence of sensitivity in some outcasts as opposed to the absence of it in others

6. To encourage verbal and non-verbal expression

7. To recognize the basis for one's values and attitudes toward the unfortunate

8. To compare individual survival as an outcast with group survival

9. To explore the emotional needs of outcasts

10. To create an appreciation for dialects that vary from one's own

11. To train students in the techniques of observation necessary for responding with understanding to various media and to many types of literature

## Outline for Teaching the Unit

### Week One, Day One

A. Show film "Simon" (18 min.) without preview lesson to get more nearly valid responses than if students were directed to look for something in particular.

B. Following the film, ask students to jot down any words, thoughts, or ideas that express their feelings about what was in the film; allow two to three minutes.

C. Have each student choose any one response and write a composition in the form of his choice - poem, essay, story, or other; remind students that it will not be graded for mistakes.

D. Turn in papers at end of period.

E. To do at home: gather any pictures, magazine articles, newspaper articles, or other visual aids which, in some way, remind students of the film or composition in theme; bring to class tomorrow.

### Week One, Day Two

A. Gather visual aids students have brought and display them along with mine; ask students to walk up to collection and observe for a minute or so and return to seats.

B. Divide students into groups of four or five; ask them to talk within each group of their reactions to the display and to the film shown yesterday and to have one person serve as recorder of the group's reactions.

C. After ten minutes, possibly fifteen, invite the recorders from the groups to present to the class the small groups' comments.

D. Now introduce the ideas that most of what has been said or observed relates to people who don't seem "to belong"; then tell students briefly that for the next three weeks they will be observing the world through the eyes of many types of outcasts who appear in novels, short stories, poems, fables, films and records.

E. To do at home: jot down anything to be found about outcasts in history, the Bible, or stories they have read; bring to class tomorrow.

Week One, Day Three

A. Listen to students' comments about information on outcasts, which they were to bring in.

B. Enrich as necessary with additional informational of my one, taking care, however, not to lecture or monopolize the discussion.

C. As a guide for reference during the unit, place on the board the list of some of the factors which influence the creating of outcast persons: political, religious, mental, physical, occupational, economic, moral, racial, educational, and cultural.

D. Ask students to name examples of situations that might apply to some of these factors; add some for the areas not mentioned by students.

E. Play "A Most Peculiar Man" after handing out sheets with words for students.

F. Ask students to respond orally to this record in terms of society's part in the existence of outcasts.

G. To do at home: bring any recording that you feel tells an outcast's story; plan to play it for the class, giving a few comments about its content.

Week One, Day Four

A. Explain individual reading projects.

B. Present thumbnail reviews of some of the selections on the reading list in order to create interest for students.

C. Ask students to continue bringing visual aids they find to accompany unit.

D. Introduce the group novel Shane.

E. Distribute paperbacks; read aloud to students introduction through page 5.

F. To do at home:

1. Read 4 or more chapters of Shane.
2. Start a list of new words or strange expressions in Shane which we might talk about in class; add to this list throughout the book; plan to have one to contribute tomorrow.

Week One, Day Five

A. Start the class by getting reactions to novel.

B. Proceed with dialect study by handing out dialectal check sheets.

C. Explain procedure for marking these sheets.

D. Discuss responses when students have finished; then move to a contribution session on dialectal expressions from Shane, which students were to prepare for.

E. Clarify meaning of dialect; with reference to Shane, ask if each character's speech seems to fit other things you know about him, if speech seems fitting for the setting, and if speech helps to create any special mood or feeling.

F. To do at home: read at least to the end of Chapter 8 for the next class.

Week Two, Day One

A. Choose an interesting dialectal expression from somewhere in the first 8 chapters of Shane with which to begin class.

B. Hand out a copy of "The Death of the Hired Man" by Frost.

C. Read aloud the poem, and ask students to listen for what seems to be an unusual expression or word to them and mark it for later reference.

D. Reiterate the outcast theme by comparing Shane and Silas and their lot in the world.

E. Ask students to point out any wording that they marked in the poem; let students give explanations with teacher guidance.

F. To do at home: read to the end of Chapter 12.

Week Two, Day Two

A. Using copy of "The Death of the Hired Man," to illustrate with, ask students who have been divided into 5 small groups to collaborate in writing a short radio script from the poem; give them some ideas as to how to start.

B. Ask each group to choose two of their number to be the actors who will record their work for presentation to the class; give them an opportunity to choose between recording or giving a reading of it live tomorrow in class.

C. Allow rest of class time for group work.

D. To do at home: finish Shane for day after tomorrow

## Week Two, Day Three

A. Have small groups present their short dramas based on Frost's poem.

B. Hand out "The Untouchable," a fable by William March; let students read this silently.

C. Ask students to write paragraph, giving their impressions of the fable's message; collect these.

D. Discuss caste system, attitudes toward untouchables, etc.; apply to above selection.

E. Compare and contrast "the untouchable" with Shane, "the peculiar man," and Silas by asking students to write and deliver a four-sentence soliloquy one of these outcasts might have uttered in one of darkest moments; designate certain students to do certain ones; complete this for tomorrow.

F. To do at home:

1. Finish Shane for tomorrow.
2. Finish short soliloquy for tomorrow.

## Week Two, Day Four

A. Let some of the students deliver soliloquies; allow audience to comment on them.

B. Emphasize more of the characteristics of the fable; read to them a Thurber fable and the "live dirty, die clean" fable from Thirty-Six Children.

C. Ask students to see if they can write a fable, using Shane as a basis for guiding their thoughts; let them use Shane or any other characters as subjects of fables.

D. To do at home:

1. Complete fable based on Shane.
2. Bring completed dialectal expressions list to class.

## Week Two, Day Five

A. Let students read aloud some fables; ask others to decide if they are correctly classified as fables; collect them to read later.

B. Complete dialectal expressions study on Shane; offer one or two to supplement those mentioned by students.

C. Present the idea of point-of-view, and suggest the differences one would encounter in the novel if it were seen from someone's point-of-view other than Bob's.

Week Two, Day Five cont.

D. Allowing students to use books, ask them each to choose any incident in the book that would change if the point-of-view were changed and to rewrite this incident from another point-of-view.

E. To do at home: complete composition assignment.

Week Three, Day One

A. Divide students into small groups; let them read and discuss each other's papers, especially to see if the incident related in each is clear and logical; visit each group; summarize feelings of students about this story's point-of-view - is it the best one?

B. Explain foreshadowing as a technique; let students who are still in small groups search text of novel for examples; ask each group to work quickly and have one student record pages on which examples occurred.

C. Let recorders call out numbers for me to list on board; ask all students to do this at home: examine those pages to see if they can find the examples and decide if they agree or disagree with each.

Week Three, Day Two

A. Continue discussion of foreshadowing by examining student's evaluations of possible examples of foreshadowing.

B. To continue the outcast theme, hand out "The White Circle" by Clayton.

C. Ask students to read silently, referring to mini-glossary at end of story to find meanings of the more difficult words.

D. Have students volunteer comments on outcasts in this story; ask them to decide if any other outcast situations we've studied resemble this one.

E. To do at home: read "The Filipino and the Drunkard" by William Saroyan and be prepared to point out causes for pariahdom in the story.

Week Three, Day Three

A. Have students comment on homework story.

B. Hand out poem sheet with selections about outcasts; let students offer observations on these.

C. To do at home: prepare for sharing individual reading with class tomorrow and the next day.

Week Three, Day Four and Day Five

A. Share reading experiences about outcasts.

B. Recap the factors seen at work on many occasions creating pariahs.

(Evaluation of student growth - to be completed after in-class essay is written the next week.)

## Evaluation of Instruction and Student Growth

1. Students will be evaluated by their participation in class discussions, out-of-class research, written responses to works we study, and presentation of individual reading projects.

2. Testing will be of an interpretative nature; there will be no objective tests!

3. Each student will be asked to write in class a final paper about the aspect of pariahdom which has been for him the most thought-provoking during our unit. He may illustrate his impressions by choosing a character from some work, a situation, a statement; he might choose to relate a personal experience. His paper will be evaluated for content and mechanics with more emphasis on content. He will be reminded that this paper will not be a summary of what he has read, but he must use essay form for his answer to my question.

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## Materials in Unit by Type

**Group Use**

**Individual Use**

### Novels

Schaefer - *Shane*

Baldwin - *Go Tell It on the Mountain*

Bennett - *A Walk in the Moonlight*

Bonham - *Durango Street*

Green - *I Never Promised You a Rose Garden*

Kellogg - *Tell Me That You Love Me, Junie Moon*

Lipsyte - *The Contender*

Sillitoe - *Loneliness of a Long-Distance Runner*

Speore - *The Witch of Blackbird Pond*

Steele - *The Goblins Must Go Barefoot*

Steinbeck - *Of Mice and Men*

Stolz - *Rosemary*

### Poems

Dickinson - "I'm Nobody! Who Are You?"

Frost - "The Death of the Hired Man"

Hughes - "Motto"

Hughes - "Too Blue"

Spender - "My Parents Kept Me From Children Who Were Rough"

Ferlinghetti - "The World Is a Beautiful Place"

Hughes - "Thank You, Ma'am"

## Short Stories

Clayton - "The White Circle"

Saroyan - "The Filipino and the Drunkard"

Capote - "A Christmas Memory"

Cather - "Paul's Case"

Harte - "The Outcasts of Poker Flat"

Hughes - "Sorrow For a Midget"

Melville - "Bartleby the Scrivener"

Steinbeck - "Flight"

Welty - "A Visit of Charity"

## Plays

Miller - The Crucible

## Fables

Kohl, ed. - "Live dirty - die clean" from 36 Children

March - "The Untouchable"

Thurber - "The Little Girl and the Wolf"

## Film

"Simon"

## Recording

"A Most Peculiar Man" - (song) Simon and Garfunkel

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# IDEAS

# FOR TEACHING VARIOUS COMPONENTS OF ENGLISH TO DISADVANTAGED STUDENTS

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# I. Tolerance and Pride: Dialect Study

Betty C. Webber
July 14, 1970

"Our feelings and our thoughts are shaped in the rhythm and intonation of our language. What others know of us, or we of ourselves, is in the music of our speech."[1] Any teacher who denigrates the speech of her students by word, action, or inference has lost her chance to help those children. She will not be able to give them confidence in the language they speak by making them proud of their dialect, nor will she be able to teach them any other dialect.

If students are lead to understand why their dialects identify them, they can change both their speech and the resulting identification if they wish. Also, if they are made to see the dialects of others as "results of forces over which they have little control... [they will not] react with contempt or confusion... [but will] begin to appreciate the richness and variety in the English language."[2] This premise is especially important, and it is important that this be stressed to disadvantaged and more privileged students alike. The diadvantaged student in particular needs an expression of confidence in the worth of his language because he has been told for so long that he and his language are unworthy that he is almost ready to agree. Other children need to be told that this language has a historical background and is part of a person's heritage and personality (not just a corrupted form of their superior dialect) so that they will be shaken, even if only partially, from their ethnocentricity. The teacher should try to foster an understanding that a person's dialect is not intrinsically good or bad, just as the color of his eyes is neither good nor bad. We would not think of condemning someone because of the color of his eyes, neither should we condemn him because of his dialect.

Raven McDavid says, "I grew up in a South Carolina community where we said there were three races: whites, Negroes, and cottonmill workers."[3] Although it has been many years since Raven McDavid was growing up, there is still a distinction not only in the white and black speech patterns, but also in the speech patterns of the so-called "lower class" white as compared with either other whites or blacks. These disadvantaged whites need to feel good about their language, too, for they also have been discriminated against because of their language. Part of our mission as teachers is "to convey to the dominant culture a better understanding of what Standard English actually is. We must keep reminding our neighbors that Standard American English has many varieties, all good."[4] In general, the speech of the cottonmill child is very close to that usually considered "hillbilly". These people have speech patterns and words dating back to Early Modern, Middle, and even Old English. A child's pride in his language can come from this knowledge that the dialect he speaks was, at one time, the best of English usage. Expressions with Anglo-Saxon origins include compound words such as: horse sense, hissy-fit, homefolks, kinfolks, play-pretties, fireboard, graveyard, sunup, sundown, and Booger-Man.[5] Other expressions many of us have heard or used are "it pleasures me", "the beatenist youngun'", and "that was real thoughty".[6] These expressions fit the language to the thought much in the way Shakespeare wrote. Et was used in the 1300s; hit was the Anglo-Saxon neuter of he; and you-uns may be traced to ye ones of Chaucer's day.[7]

The study of dialects can be fun if the teacher joins the students in looking for idiosyncrasies in her own pronunciation and vocabulary. The students usually enjoy making tapes of their dialects and scouting out the school and community for diverse dialect patterns. If the students are to discuss divergent pronunciations that they find among their informants in the community, they must be taught phonetic or phonemic transcription. This is, of course, not necessary if they are provided with tape recorders. Information they would need to obtain from their participants would include the following: sex, age, race, present address( state, county, town), how long in this town, highest grade level attained in school, other towns, states or nations lived in, approximate number of years in each place, extensive travel outside native state, where travelled, parents' birthplaces, grandparents' birthplaces (in general), any other language spoken, and occupation.[8] The name on this questionnaire is optional. In general, these informants would be given a checklist containing items like the ones below.

A WHITE LUMPY CHEESE: clabber cheese, cottage cheese, curd cheese, dutch cheese, pot cheese, smear-case

EDIBLE TOPS OF TURNIPS: greens, salad, sallet, turnip greens, turnips

GARMENT WORN BY WOMEN AT THE SEASHORE: swim suit, bathing suit, swimming suit

POLICEMAN: cop, policeman, copper, fuzz, dick, officer, bull, pig, the Man

On these items, the informant would be asked to circle the item he customarily uses. If the word he customarily uses is not on the list, he would add it.[9] One way of getting pronunciation of key words as unaffected as possible would be to have the informant read a sentence and fill in the blank. In such a sentence as "I use my pen to write my ___", the person is busy filling in the blank and does not notice his own pronunciation of *pen* and write, which are really the key words.[10] Students are taped in class as they play inquiring reporter, asking each other questions, or have a famous sayings session in which they choose a quotation and tell in their own words what it means to them.[11] Also, business interviews with one student pretending to be the employer can be taped. If there are any undesirable qualities in the child's dialect, he may catch them himself under these circumstances. Reading poems and making up stories provide additional oral opportunities for the dialect committee to tape.[12] The Structure of American English by W. Nelson Francis contains a long list of regional vocabulary, "Our Changing Language", a record put out by McGraw-Hill, Webster division, provides further material to promote dialectal appreciation. Recordings of excerpts from Chaucer or Shakespeare can be played, then modern translations read and differences noted. Also, the children can be asked to listen carefully to radio and television announcers to try to get a better understanding of standard dialect.[13] An awareness of regional variations outside of language proper is interesting to the students. These considerations include proxemics- distances between communicators , haptics - body contact, kinesics - bodily movements, and paralanguage - "orchestration of stream of speech, including pitch, tempo, abnormal loudness or softness, drawl, rasp, clipping, etc.".[14]

Our language arts programs in the past have failed because we tried to give the child our dialect at the expense of his and because we have tried to correct his written English rather than his oral English.[15] Perhaps with new methods, we can succeed.

# FOOTNOTES

1. John Rouse, "In Rhythms Run the Words That Sound the Self", *Media and Methods*; 6 (January, 1970) 36.

2. Roger W. Shuy, *Discovering American Dialects*. Champaign, Illinois: National Council of Teachers of English, 1967, 65.

3. Raven I. McDavid, Jr., "Social Dialects: Cause or Symptom of Social Maladjustment", *Social Dialects and Language Learning*, Roger W. Shuy, ed. Champaign, Illinois: NCTE, 1964, 4.

4. *Ibid.*, p. 7.

5. Jewell Kirby Fitzhugh, "Old English Survival in Mountain Speech", *English Journal*, 58 (November, 1969), 1225.

6. *Ibid.*, p. 1226.

7. *Idem.*

8. Shuy, *op. cit.*, p. 25.

9. *Ibid.*, p.17.

10. William Labov, *The Study of Nonstandard English*. Champaign, Illinois: NCTE, 1970, 67.

11. Ruth I. Golden, "Ways to Improve Oral Communication by Culturally Different Youth", *The Disadvantaged Learner*, Staten W. Webster, ed. San Francisco, California: Chandler Publishing Co., 1966, 507.

12. *Idem.*

13. New York Board of Education, *Nonstandard Dialect*. Champaign, Illinois: NCTE, 1967, 3.

14. Raven I. McDavid, "Historical, Regional, and Social Variation", *American Dialects for English Teachers*, A. L. Davis, ed. Illinois State-Wide Curriculum Study Center in the Preparation of Secondary School English Teachers, United States Department of Health, Education, and Welfare, Office of Education, Bureau of Research, 5.

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## COMPOSITION

There are many reasons for teaching composition. On the most basic and practical level, people often need to communicate with others at a distance in space or time. In order to do this, one must be able to record in some way those things to be communicated.[1]

Loban, Ryan, and Squires say that students need to gain power over language--to become skilled in the use of this tool of communication,,to realize that language is a tool to be used differently depending upon the purpose. "Power over language is dependent upon disciplined reason, creative imagination, and an awareness of how language works." Skill in handling of language is a mark of the educated person. Unless sentences and paragraphs are correctly constructed, the meaning becomes confused and the reader becomes disinterested.[2]

Composition contributes to the maturation process.[3] In the first place, good writing helps one understand the senses and their function and to make them more acute as they are emphasized. Composition extends perception. It helps in learning how to think, how to clarify a thought, and how to express a thought in vivid and forceful language. Grommon says, "Thinking, according to Dewey, is 'active, persistent, and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it, and the further conclusions to which it tends." Students must learn how to think before they can write. This kind of thinking is commonly called critical thinking and it includes logical thinking, separating fact from opinion, supporting generalizations with valid evidence, and avoiding fallacies in reasoning.[4]

Donna Geyer reminds us that composition helps to release personal potentialities by developing the imagination, expressing creativity, and extending linguistic and descriptive skills. It helps one express inner psychic material and it is the record of the unique self that could never leave a record without writing.[5]

Rodney Smith says that composition is beneficial not only for personal growth but also for growth in human relations and a better understanding of life. It gives an insight into personal and external reality by compelling the student to concentrate upon these things. In this way it helps the individual understand life.[6]

There are certain basic understandings or learnings about disadvantaged children which must be kept in mind as we try to build a composition curriculum for them. Fantini and Weinstein urge that experiences be provided for the students--experiences in which they can become involved. Disadvantaged students are interested in and can understand only the here and now. Abstractions mean nothing to them, nor do events removed in space and time. So the teacher should build short experience-centered units relating to the students' interests and abilities. These should open up the student's world to him and allow him to discover himself, his hidden potential, and other people. Most writing must be related to concrete experiences which the student finds practical and worthwhile.[7]

Teachers must also realize that there is no one correct way of speaking and writing but that language is a tool to be used in many different ways as determined by the user.[8]

Further, teacher plans for the disadvantaged must include the selection of materials that are prepared with his limitations in mind, so that there is overlearning and reinforcement of concepts and that learnings begin with simple concepts and progress to more difficult concepts.[9]

The teacher must remember that the goals of teaching the disadvantaged student is to help him learn to enjoy learning for its own sake, lessen his antagonism to intellectualism and his alienation from the school, and help him become a more complete person.[10] Another important assumption upon which we base our planning is that the disadvantaged student needs order and structure in order to learn. He is different from the middle-class student who has been taught to control his behavior through invoking feelings of guilt and shame. So the teacher must set up a structured learning situation and provide for order in the classroom.[11]

One of the deepest needs in teaching composition is the need for motivating writing that is honest and sincere--

writing which is a real reflection of the unique human being who composed it. There are a great many such motivational aids. One aid in motivating students to write honestly is in providing a sensory experience prior to the writing. Burton suggests bringing objects into the classroom, taking the students outside the classroom, and using the mass media to provide sensory experiences for the student.[12] Margaret Langdon encouraged her students to write immediately after an emotional experience, and she structured the first such writing by telling her students exactly what to write on each line of the poem in free verse. She also suggests the use of lines of poetry to motivate writing.[13] Stories from literature can provide a vicarious emotional experience that will produce honest composition. Also, Graham suggests a unit on controversial issues and an idea-centered unit to motivate good writing.[14] Geyer suggests discussing a controversial idea and having the students write their opinions at the height of the emotional feeling.[15] Plotka and Lazarus describe a plan for teaching interpretative writing about literature.

Storen suggests the offering of tangible rewards and praise to disadvantaged students as motivation for achievement. She also says the teacher should use many different activities to teach one concept, which she calls the saturation approach.[16]

There are also many methods of teaching a student to think clearly while writing a composition. The teacher might duplicate several paragraphs which have been paraphrased into simple language, and have students match these with paragraphs from their reading.[17] Material from prose or poetry might be paraphrased by the student. Students might practice expanding simple sentences or breaking down complex sentences into their component parts.

Summarizing is important because it is abstracting, so summarizing an article or writing a précis is good practice. Gathering material on one subject from several sources and organizing it into a report helps a student learn to categorize. Students might be asked to analyze the reasoning in a simple paragraph or quotation and decide whether it is sound or unsound.[18]

Teachers can teach composition by induction and so teach logical thinking. In this, the major characteristics of a main character in fiction would be given by students and listed by the teacher. Then, one of the traits would be chosen and students would make a general statement about the character, using this trait to describe him. The students are asked to give specific material from the story to support this statement. As each item is suggested, its relevance must be determined. When the list is completed, details that fall into certain groups should be put together. Then the students select another character trait and develop it in this way into a paragraph.

To teach students how to describe actions, the teacher might set up a situation that requires them to observe an action and then compose sentences that describe the action. Later, the students might compose a paragraph of sights and sounds seen in a specific situation.[19]

Students might tape their writings and read back to check for clearness, agreement, word choice, etc.

Students might keep journals over a certain period of time. The writings here would give them an opportunity to discover themselves, their beliefs and attitudes by their writings. Here they would be asked to record ideas, not activities.

Students might write papers for small group seminars and read them aloud for the reaction of all members of the group.

After the student paper is written, it will need correcting, revising, and improving. This is a task that is hard to get done. But there are a few ways of getting this done more or less painlessly. Instead of marking errors on the student paper, the teacher might record them on a tally card and let the student proof-read his own paper. Then the teacher must check to see if the student found all the errors. The teacher should comment on the paper on the significance, implications, uniqueness, or universality of the paper. Another version of this idea is to let typing students make first draft editions of each student paragraph, including errors. Then the student and teacher correct these errors cooperatively.

Correcting errors is done more pleasantly if the paper is going to be put to further use, such as in a student newspaper, student books, student dramas, etc.

Another good way for getting students to correct their own papers is for the teacher to have a conference with the student. Here the paper will be discussed and weaknesses pointed out and suggestions for improvement given.

All of these ideas about the planning of a composition curriculum, motivating of honest student writing, methods of teaching composition, and methods of correcting student composition give hope to the teacher for improving his methods of teaching and of helping the student learn more efficiently.

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5. Geyer, p. 901.

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16. Helen F. Storen. The Disadvantaged Early Adolescent: More Effective Teaching. (New York, 1968), p. 15.

17. Norris M. Sanders. Classroom Questions. (New York, 1966), p. 32.

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# ON RESEARCHING USAGE, SPECIFICALLY, "TEACHING STANDARD USAGE TO THE NON-USER, FOR WHATEVER REASON HE MAY BE THAT"

For: Education 390 [Summer Workshop, June-July, 1970]

Instructor: Mrs. Betty Hodges

Participant: Maryann W.,Pugh, Fort Mill High School

## Introduction and Apology.

Honesty may be the death of me yet, but hopefully, not that of my students! My research on teaching usage is incomplete, in the sense that I am not prepared, at this point, to bound into my fall classes with "the method." On the other hand, I have determined to keep looking, realizing full-well the weaknesses of old approaches.

Copious reading and attentive questioning--disrupted by (1) literal fits of nausea, (2) the disconcerting realization that even the most vocal aspirants of new ways to teach usage do themselves still insist upon "correct grammatical structure," and (3) a generally suspicious confusion--resulted in thinly veiled paraphrases with very little "meat" and suggested methods with less specific classroom application.

I have concluded, therefore, that my earlier drafts would have little benefit for the class members and would serve only to discredit and embarrass me. [I have never been a proponent of perpetrating bull.] I am writing instead what might prove beneficial to others, what has resulted for me in new attitudes--or, at least, a healthful analysis of attitudes present--with which to approach the teaching of usage. I shall attempt to outline the experts' philosophies in brief and to include some suggestions, which would have to be applied individually to each participant's classroom, and an annotated bibliography, non-alphabetized.

My original subtitle was "What Do You Want, Good Grammar or Good Taste?" I have concluded that what I still want is both: an incorporation into daily usage of structurally sound constructions, and a real awareness of appropriateness of language, designed for the situation and comfortable in the circumstance.

## Recognition of Change.

Along with the general acceptance of paper napkins and less formal dinners, hatless ladies at church, pants suits in preference to evening gowns, multi-colored shirts, floral trousers, and mixed patterns in men's attire, dens' taking preference over living rooms and parlors in the building industry's plans, former sedan owners' sporting hardtops and station wagons, tennis shoes and levis--in short, signs of a more leisurely living style in America--has arrived the need for a more adaptable, more flexible, more realistic, indeed more reasonable, more feasible language. If language does reflect culture [re: Dr. Norman Greenberg's lectures], then surely, living pattern changes should indicate the need for language to change and to grow with the culture.

Many professional students of the language--authorities, if you wish--and an increasing number of teachers-turned-writers feel that teachers, and especially English teachers, seem to be the last Americans to accept this, and, of course, the first to need the understanding. [Section I of the bibliography suggests reading of utmost believability in this area of realizing the need for change.]

Most of us and many of our colleagues have not been so naive that we did not realize that the textbook was in no way, in many cases, appropriate to the needs of our students. The main difference between many of us and the teachers in the above-mentioned reading is that some people are enjoying some success in doing something about the problem, other than constantly "bitching." For those who have been tempted to throw away the text, my research would say, "Do it, in all haste--but quietly." To those who feel that the testing program and/or resultant grouping procedures are based on false or unfair premises, my research would say, "Disregard such scores." To those who feel that the suggested curriculum is entirely unsuited to the needs of their students, my research would say, in essence, "Make whatever adjustments are needed--in the classroom, not in the teachers' lounge." Any teacher must keep in mind, of course, that the most sincere of good intentions, while benefiting the student, may also get one fired if misunderstood. Therefore, any changing must be accompanied by sound common sense, or what I shall continue to call, a large dose of "savvy."

## Theories or Philosophies of Approach.

Three categories, with varying subdivisions, generally encompass the views related to approach.

A. Eradication. Those holding this view advocate teaching all Americans to speak "standard" or "correct" English, regardless of their social or regional style or variety.

B. Biloquialism or Functional Bi-Dialecticism. These theorists hold that we, as teachers, should accept whatever language pattern or style is native to the child and eventually, teach him a second, "standard" language, revealing quite honestly (in late elementary or early junior high years) the social advantages for acquiring a "standard" language pattern. The emphasis, however, is that a child must first learn to expand, to discover the potential, of language--with whatever tongue is native to him--before he can begin to "correct" or add a language without the end result of limiting his language use. [Bibliography, Section II, Walter Loban article]. See **.

C. Appreciation of Dialect Differences or Pluralism. The philosophy here is basically that language is an intimate part of every individual, and that we should not try to change a non-standard dialect at all. That rather, we should teach understanding and appreciation of each dialect for its own sake.

## Reaction to Research.

At this point in my research ( I indicated earlier that I intend to keep looking--probably forever.), I probably am in closest agreement with the second group above, the biloquialists. However, I find myself being sympathetic, upon occasion, with the first group, and empathetic with the experiments of the third. My biggest "hang-up" in reading the vast material in this area has been the conflicting and, occasionally too technical, terminology. [Section III, Bibliography].

I realize that, in my own classroom, I have been bordering on this idea for some time, as I have emphasized appropriateness of language over correctness of language. I had not analyzed this process nor given it a name. Likewise, many of the attitudes expressed in the next section come nearer being "defined" for me rather than "new."

## Methods ? Attitudes.

The question mark following the word "Methods" above is what has driven me through various stages of frenzy during this project. I am not convinced, at this point, as to which method(s) would or would not succeed in achieving ease, or greater proficiency, in language use. I am convinced, on the other hand, that change in teacher attitude(s) will effect change in teaching method, both consciously and unconsciously, and that this change will personify itself in at least some of the following ways:

1. The teacher will no longer look upon a dialect as a "sloppy" form of standard English, but as a language in its own right. [Shuy, Fasold, among others; see Section IV, bibliography]. And that, consequently, the teacher will not look upon the individual who uses dialect as a lesser individual in any way than the one who uses standard dialect. [Feigenbaum; Fla. FL Reporter, particularly].

2. He or she will endeavor to teach an understanding and respect for other language patterns, as well as for other people. The structural differences in dialects will be studied and incorporated in this teaching. [William Stewart and Joan Baratz, Education Study Center, Washington, D.C.--within books listed].

3. Realization that language potential must be developed before language correction can be effective will be reflected in choices of materials and in formulation of curricula. [Loban] Problems with coherence and coordination would be greatly lessened by this approach, according to research.

4. The teacher will keep in mind that early language learning occurred through the ear and will, therefore, structure much oral language learning, assisted by visual and audible instruction aids. [Loban, Labov, San-Su C. Lin, Fla. FL Reporter, et. al.]

5. She will emphasize language patterns, rather than language names, and will design oral drills which "force" responses emphasizing tense, pronoun, verb, or whatever. In short, use it, hear it, say it, before trying to write it.

6. She will by her manner ('though not ingratiating) convince the student that he can succeed, that he is able, that there are many reasons better than the "cop out" of being "dumb" for not having previously succeeded in the area of language in our school system. [Rosenthal's Pygmalion].

# ORAL APPROACH TO TEACHING OF ENGLISH TO THE DISADVANTAGED
FALL, 1970-71

Thomas Mann has said in respect to the importance of oral language: "Speech is civilization itself. The word, even the most contradictory word, preserves contact--it is silence that isolates." Teachers, however, have shunned the contradictory word, having preferred the silence which is comforting after irrelevant commentary or challenging speech has threatened classroom control. Yet oral language is a vital key to the success of the student learning to read, write or live.

Frank Reissman's The Culturally Deprived Child is a particularly revealing study of the American disadvantaged, and his findings concerning the nature of the deprived student, his style of learning, his interests and goals in life suggest that the traditional teaching methods have little, if any, value for him, and that a new type of teaching must be divised for this child, who fears failure, lacks reading, writing and test abilities, and who has a very poor self-image.

Along this line, William Glasser, psychologist with the California school system, says that those who fail in society are lonely, and that failure to love and failure to achieve self-worth are the bases of school failure. Lacking the motivation to succeed, these failures withdraw and become delinquents. Both Mr. Glasser and Mr. Reissman have concrete suggestions for a new teaching philosophy.

Reissman holds to the hidden IQ theory about this student, whom, he suggests, makes a valiant attempt to cope with life. Yet, he needs to be prodded to proceed upward, to learn responsibility. Glasser also says that the child must make a commitment to responsibility, and he cites the life of Helen Keller to illustrate his idea that teachers who care accept no excuses. But, his practical suggestions for learning entail that the schoolroom be relevant to life.

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David Holbrook, working with the English schools, does not see intelligence as the main determining factor in achievement, either. While the basic learner cannot do academic work, he can do creative work, Mr. Holbrook says. John Holt, an American educator, feels that much should be expected of the child with the different learning style who can be made to experience success, to strain even harder. He shares Glasser's feeling that class is a privilege and that limits must be defined for this child so that he may learn inner control from outer control. But Holt points out that school must represent a pleasurable experience for the student who has very few satisfactory relationships with adults outside of school often.

## CHARACTERISTICS OF THE DISADVANTAGED STUDENT THAT SUGGEST AN ORAL APPROACH

Reissman points out certain differences between the inner-oriented, academic student and the disadvantaged learner. The underprivileged are pragmatic and non-intellectual, poorly informed, and suspicious of new ways and ideas. They have very little self-blame and want to get by, not ahead, he says. With short-range, highly personal goals, theirs is a physical life style. The disadvantaged student, like his father, enjoys excitement, news, gossip, sports, cars, and TV.

John Holt agrees that the learning style of the disadvantaged is physical and motor-oriented. Melita Parker notes the predispositions of the culturally deprived toward excitement, agressive argument, and action.

As for the black child, Beryl L. Bailey says that the Negro children live in a verbal, concrete world, with a different concept of time. Roger D. Abrahams describes their "well-developed sense of language and of the power of words to pass on information and to control interpersonal relationships." He continues, "But the children derive this language not so much from social interaction with adults (with whom they have been taught to be silent) as with other children."[1]

Possessing a lack of the traditional middle-class qualitites, the disadvantaged learner has qualities upon which the teacher may capitalize, and an oral approach to English seems best suited to his tendency toward verbal language, physical life style, and concrete interests.

## ORACY, ENGLISH AND AMERICAN

The importance of oral communication constitutes one aspect of the innovative approach to language in England, and American educators are also adopting this new oracy, in their own way.

James R. Squire and Roger K. Applebee in Teaching English in the United Kingdom point out that the English methods represent a higher concentration on oral communication than the American style. In comparison to the 4.9 percent of classroom time spent on formal and informal study of speech in America, the British devote one-third of all class time to speech and improvised dramas, and some teachers would spend as much as sixty percent of their time in "talking activities." This phrase suggests another difference: their informality and lack of structure which caused one American observer to define their activity as "little more than a bull session."[2] And, yet this type of learning is defended on the ground that "a great deal of our low level thinking in coming out into words in discussion is cleared away and the essential central points are verified."[3] While some British teachers seem to lack direction at times, there also may be a very definite sense of purpose in their oral activity.

What procedures do the British use in their highly successful oracy program? Substantially, it seems to represent an abandonment of the formal approach to speech with its stress on correct articulation and expression, the use of public debate technique, the speech before the class, and the aesthetic drama. Instead, spontaneity is the order of the classroom. There is no effort to diagnose language, and the history and structure of the language holds little interest. Instead, the art of talk is developed.

This art of talking is developed in various ways: by discussion, informal drama, panels, role playing, and brief encounters. The latter seem very significant, as they involve informal arrangements in groups, students being allowed to leave the grounds for interviews, oral compositions, oral descriptions, oral games, and opportunities to talk to the teacher about anything for ten minutes.

Interpretive speech is important to the English classroom, however. Story telling, reading of drama and poetry aloud, and improvision are not new, but the emphasis on them may be. The British teacher feels that it is important to read literature aloud, to make it come alive. Then, she feels that myth should not be read, but told, then dramatized, then interpreted in writing, perhaps. Story telling for older children involves inventing a story based on life situations, which leads to discovery of attitudes and feelings about self and others. Memorization also has a place in the British system, according to Squire and Appleby, with favorite passages memorized and recited.

However, the British teacher opposes drill on usage, pronunciation and articulation, as such. She, or he, has a respect for dialect, also, and is coming to scorn public school language.

Andrew Wilkinson, an educator of Birmingham, England, has said that speech and personality are one. In his emphasis on "oracy" (his coinage), which involves listening as well as speaking, he emphasizes "the experience of verbalization."[4] In an article in English Journal, he stated, "Our communication is most of the time through speaking and listening, and very little of the time through reading and writing, and the less able our children are, the more this is true and will ever be true."[5]

Many Americans also find their own oracy approach. Anthony Adams says, "Let speech develop naturally;"[6] Ruth I. Golden has emphasized the importance of oral communication, and the Houston Program has elaborated various ways to correct thr drop-out situation through verbal ability. Hook, Jacobs and Crips in What Every English Teacher Should Know relate lack of oral experience to college failure, also, and suggests that "the child learns to become independent by being independent."

James Walden has summarized research in oral language undertaken by the Joint Committee of 1964 of NCTE, and notes: "One area of neglect is the relationship between oral language activities and reading skills."[8] John B. Carroll notes the relationship of writing behavior and speech and pleads for "continuing the child's education in the use of the spoken language."[9]

SETTING

The comprehensive classroom which is developing in Great Britain has affinities with our own integrated classrooms in America. Overseas the new type of school is bringing together young people of different social groups, and, while they are still separated to some extent by "streaming," this custom is also being abandoned, gradually producing a heterogeneous classroom, say Squires and Appleby. American enthusiasm for using homogeneous grouping which seemed to favor the superior child has been examined anew. Not only do the disadvantaged students learn from the intellectual child, but the more capable child also learns from the deprived child. James Moffett says, "More learning takes place when students of different ability, achievement, socio-economic class, dialect, sex, and race are mixed together."[10-A]

ORAL ACTIVITIES

TELEVISION

The orientation of the disadvantaged child toward this aural and visual medium requires that it be given prime consideration in the curriculum, I feel. Herbert J. Muller notes its profound influence on attitudes, interests and tastes and suggests that the teacher needs to help the student analyze and make judgment. The superstitious tendency of the disadvantaged noted by Reissman may represent the pull of the natural world, and Muller suggests that mass media has substituted invalid myths for valid ones.

William D. Boutwell suggests that the following discussions may be undertaken in relation to TV: (1) comparison of TV with literature, (2) study of amount of time spent on TV in relation to other mass media, (3) faulty ideas of love and marriage, economic prowess, and juvenile delinquency given by TV, (4) rigged TV, (5) effect of morals, manners, values and codes represented on TV.

Neil Postman looks at TV, and suggests its limitations as a medium. But he notes that it focuses on people, a fact which helps to explain its fascination for the disadvantaged viewer. He suggests an analysis of the Western as a modern morality play, of a study of the various classifications of programs, as well as a study of the myths perpetualized by the "tube." Speech patterns may be studied, and dialect compared to the standard speech of announcers and other formal speakers.

NEWSPAPER AND PICTORIAL MAGAZINES

The visual approach makes these representatives of the mass media logical for use with the disadvantaged, also. Howard F. Decker has offered many ideas for teaching the newspaper in the classroom in his article in English Journal of February, 1970. Some seem particularly adapted to the disadvantaged classroom, including delivery of the newspaper to the room daily (many children do not have one in the home); discussion of the make-up of the paper; word study, including new words and usage; discussion of difference between Sunday and weekly issues; find ones answers to questions about the paper (improvised by teacher); finding errors; pretending to hold a press conference; pretending to buy stock; discussion of the free press and its relationship to democratic society. Mr. Decker elaborates upon these ideas and also suggests others, but the ones mentioned seem to furnish ample opportunity for oral activity in the disadvantaged classroom.

## TAPE RECORDER

David Holbrook thinks that using the tape recorder only for the disadvantaged serves as an incentive to them. Ruth I. Golden uses the tape recorder to improve patterns of language, making a kind of teaching machine of the instrument.[10-B] She devises fourteen tapes involving listening, repeating and incorporating some writing. She uses a variety of voices, male and female.

The tape recorder may be used for oral composition, for reading into, for listening to while reading, or for recording dramatic and other oral activities in the classroom.

## TELEPHONE

The Houston experimental program described by Jozie Mock[10-C] uses a tele-trainer to improve telephone conduct. Students learn to make appointments, place orders with stores, or to report emergencies. This procedure involves motor skill of a slight degree which appeals to the culturally deprived child, but, mainly, this engagement is relevant to his life.

## DRAMA

James Moffett recommends improvisations based on a previous reading selection, on "a situation abstracted by the teacher from a play, a story, or a poem soon to be assigned, an original student idea (or) a situation embodying a moral, social, or psychological issue."[11] The abstract of literature seems an excellent device for motivation to reading, or exposing the student who will not read to ideas in literature.

Moffett also uses panel discussions which are types of drama based on role-playing in order that participants may be exposed to various points of view prior to the resumption of their own role in the panel presentation. Mr. Moffett also uses written scripts devised by the students for enactment.

James Walden cites Frank Whitehead's emphasis on drama, and he himself also recommends it for the classromm.[12] He makes a game of dialect, letting students speak to various simulated sociological groups. He also thinks drama should be read aloud for total appreciation, but has the student read silently first. He may then record reading or enactment of drama.

Andrew Wilkinson employs mime with "blabla" talk--nonsense words which accompany correct expression and gesture. He also suggests film making and making of recordings to be taken to charitable institutions, and activity which involves the students in further speech activities on a meaningful level. It seems that live dramas could also be taken out of the classroom with some goal other than a commercial one.

OTHER TALK

Wilkinson describes informal speech at great length in his Spoken English, and would make this central to the classroom. His "brief encounters"[2] range from repeating a tongue twister to talking for one minute about an object. Other devices that might be used include the naming of everything in the room without stopping, looking at a picture and describing it; describing a place and letting other students guess what it is; explaining how to do something or how to get somewhere; explaining a proverb, pretending that you are talking to a foreigner; giving an answer to a riduculous question such as "Why do you bark at dogs?"

An article in Media and Methods of February, 1970, suggests the development of sensitivity to others which is oral and aural in approach. Howard Kirschenbaum reports a teacher's assignment to do the following within two weeks;[13]

(1) Wear old clothers and sit in the waiting room of the State Employment Office.

(2) Go to an elementary school and read a story to a child, holding it on your lap.

(3) Go to a magistrate's court to observe the "customers."

(4) Spend a few hours in a prowl car.

(5) Read two issues of a Negro newspaper completely.

(6) Go to the community health center and take a seat in line.

(7) Compare the prices of a TV set at a credit store and a regular store.

(8) Live for three days on the amount of money a typical welfare mother receives. (This would involve inquiry at the local welfare office.)

All of these involvements suggest fruitful bases for stimulating and revealing class discussion as well as for writing experiences.

## OTHER RELEVANT CLASSROOM TALK

William Glasser suggests concrete questions for discussion:[14]

(1) If you has $1,000,000 would you quit school? What would you do? Why do you need to go to school?

(2) Do rich or poor people work harder?

(3) Could we improve our school?

(4) What if you stayed home today? What would you do?

(5) What does it cost to go to college? Should you (or another) work to go?

(6) Do you earn your keep?

(7) Should parents mortgage a house to send a child to college? Should he pay it back?

(8) How do you make friends?

(9) Do you have a friend?

(10) Why do people have a need to conform? Do hippies conform?

(11) If you were to change into an animal, what would you be?

(12) Who would you like to be beside yourself? Principal? Teacher? Mayor? President?

(13) How would you teach this class if you were the teacher?

(14) What if you changed sex?

(15) What if you changed race?

(16) If the teacher were sick and there were no substitute, and the principal told you to organize and teach yourselves, what would you do? Who would be the leader?

(17) Why do we pay taxes? Who pays the most? How should they be levied to be fair?

(18) If someone paid you $50 to stop your family from watching TV for three days, how would you do it?

(19) What if there were no books? If you could choose one book, what would it be?

(20) Should people be allowed to get a divorce? Effect on children?

(21) How long should you know someone before you get married? How old should you be?

These suggestions of Mr. Glasser offer developmental speech activities in a free atmosphere which may serve to allow the student to ask his own questions or give some of his own answers to some very difficult problems. In this process, he is becoming more adept at the use of language and perhaps gaining maturity and a better understanding of himself and others.

CONCLUSION

The emphasis on oral communication has several important implications. It is essential for establishing group rapport, for discovering the child, and for motivating any kind of learning. But, the main goal for the teacher of the disadvantaged child will be to assist in building an improved self-concept. He can only do this through informal, relaxed, open talk. Literature may serve as a focus, often, and has a value of its own, but without an oral emphasis, it does not serve the culturally deprived child. He may never be motivated to read a book, even then.

But the culturally deprived child does watch TV, is interested in pictures and happenings, and wants to know about people. Hopefully, he can be talked into a new life style that rests on developed inner resources. Thus, we hope, he will become a happier person with goals of longer range, and will then be in a position to make a valuable contribution to society as a producer rather than as a consumer ONLY.

## ADDENDA

I cannot see that this program can succeed if the present emphasis on grading and examination is maintained. The whole idea of the development of self-concept suggests long-range goals which are relevant to life, while grades and factual testing implies short-range goals in an area which is inapplicable to life.

However, by using the oral approach, I feel that the "examination" may assume a more meaningful and individual form, and that the culturally deprived child may have an opportunity to prove himself, whereas he may be frustrated by paper and pencil and the threat of red marks. In the end, any grade is highly subjective.

B. F. Skinner's theory of feedback and reinforcement may be used more logically in oral approach to learning than in the usual written testing which precludes the instant reinforcement so vital to learning.

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# TEACHING POETRY TO THE DISADVANTAGED JUNIOR HIGH SCHOOL STUDENT

Poetry can and should be an integral part of the English curriculum for the disadvantaged as well as the average and accelerated junior high school student. Upon reading the previous statement a teacher might feel that the disadvantaged student could profit little from a study of poetry because it is difficult to teach poetry to any student, let alone one who is limited in his ability to read, his vocabulary, and by his realm of experience. Nevertheless, my research indicates that poetry is an important aspect of the curriculum for the disadvantaged student.

Prior to a discussion of the rationale behind the teaching of poetry to the disadvantaged student, it must be made clear that before a teacher can begin the teaching of poetry to any student, she must first of all possess a genuine love for poetry. She must be enthusiastic and imaginative in her approach to poetry. Simply assigning certain "traditional" poems to be read and discussed in class is not enough for these students who are generally turned off immediately by the mere mention of the word poetry. In the methods and materials section of this paper, some ideas and suggestions are offered which may provide the teacher of poetry a means of reaching the disadvantaged student in a way that no other type of literature can provide.

Perhaps one of the best arguments for the teaching of poetry to the disadvantaged lies in the fact that children have a natural liking for poetry.[1] Early in life children learn to know and love nursery rhymes. This natural liking for poetry must be cultivated by exposure to poems that children enjoy, not destroyed by exposure to poems which are irrelevant to the child.

Teaching poetry to the disadvantaged student is also valuable because it may help these less privileged students see beauty in a world about them which is frequently dreary.[2] Possibly, these students, because of their preoccupation with personal problems, have failed to see the beauty of simple things in nature. These students must be shown through exposure to poems which make us aware of some primary experience, that poetry is not hidden behind a gate; they need only to open their eyes and see it.[3]

Stephen Dinning in Teaching Literature To Adolescents - - - Poetry lists three reasons for teaching poetry. First of all poetry enables the teacher to bring a complete work into the student's focus as if he werelooking at a picture painted with words. Second, poetry is generally richer linguistically than other literature, therefore, it builds vocabulary and enriches sentence structure. Finally, poetry encourages the student to think about life.[4]

As a final statement in favor of the teaching of poetry to the disadvantaged, David Holbrook in English for the Rejected says that because these children are deprived they have much sorrow and many aspirations. Thus poetic fantasy is for them one of the principal means of understanding life, acquiring self-respect and releasing their potentialities. "An education which fails to develop the poetic function in them will fail to bring them towards literacy or articulateness."[5]

The methodology of the teaching of poetry to the disadvantaged student, in particular, is rather limited. However I feel that many methods of teaching poetry to students, in general, will probably be effective with the disadvantaged. Therefore a combination of these methods will be discussed here.

There are various points in the teaching of poetry on which most experts tend to agree. Although several authors might have presented these same general ideas, credit is given here to those who stated these ideas most profoundly. Most noteworthy of these points is that poetry, which is taught should be relevant to the experiences of the child.[6] Children will accept more readily poems about things and situations with which they are familiar. This is not to say that the classics should be omitted but that they must be taught only as they can be related to the child's realm of experience.[7]

Another point frequently made is that the teaching of poetry should be aimed at understanding meanings or experienceing the feeling of the peoms rather than emphasizing titles and authors or terminology and techniques.[8]

In turning to more specific methodology and materials used in the teaching of poetry, it is evident in the examples which follow that there is a trend toward relevancy in poetry, experiencing a poem, and, in short, actively involving the student in the study of poetry.

Perhaps one of the best methods for introducing poetry or establishing among the students the idea that they already know something about poetry is to play some popular recordings. This could lead to a unit on folk ballads or possibly a thematic unit.[9]

The creation of a class antholcgy or a personal notebook in which favorite poems are collected could prove valuable in helping students descriminate "good" poetry from "bad" poetry.[10] The teacher should keep a folder of poems to bring out when there are a few spare minutes in class. The students could bring in poems them like to go in this collection or they might provide drawings to accompany the poems. The poems might be based on a certain subject or theme. Allow the students to present the poems to the class frequently."[11]

Three particular types of poetry have much appeal for adolescents. The first, haikee, has many psssibilities especially for writing poetry. Students can fill in a missing line or lines of a haikee and progress to writing their own, using a word or words supplied by the teacher as a starting point. Second are typographical poems which appeal to the students because they are eye-catching. Place one on the overhead projector and students will begin to ask questions about it. The third, concrete poems, are also valuable because they are eye-catching and arouse curiousity.[12]

Shakespeare should not be neglected when poetry is taught. Because of the difficult language, it was suggested that movies of Shakespearean plays be shown prior to the reading of the play. Then the class can be divided into groups and given parts to act out. Performances can be criticized and discussed by the class.[13]

Mad Magazine has also provided a method of teaching poetry. The magazine frequently presents parodies of poems. These examples are useful in preparing students to write their own parodies. Hearing the actual poem read or a recording of the original enables the student to compare the two poems and, eventually, write parodies.[14]

One method of teaching peotry can enable students to see the value of communication. This can be done by choosing a difficult poem to read to the class, a poem which is stiff and formal. Allow the students to express their inability to comprehend the poem. Then read a poem written in "their" language such as "Motto" by Langston Hughes. Have the students explain to you what is meant by the poem. This puts them on the level of the teacher while it establishes a value of poetry as a means of communication.[15]

Choral reading is another method of actively involving the student in poetry. Allow the students to arrange poems for reading and divide the class into parts. This helps the student become familiar with poetic rhythm and style and be a better speaker and reader. The teacher should make certain that vocabulary and figures of speech are understood before the readings.[16]

One teacher of deprived students felt that students would eventually come to appreciate poetry if each day they were given a copy of a poem to read either alone or together. Avoid forcing the students to discuss the poem. If they do not respond, put the poem aside and bring it out again later.[17]

David Holbrook, in English for the Rejected, makes many specific suggestions for teaching poetry to the disadvantaged. Some of these are comparable to those of other authors previously mentioned. There are others which should be brought out. Holbrook suggests that students should learn some simple poems by heart.

They should paint pictures of poems. Teachers should read to the students frequently. He also suggests that passages to read from the Bible and hymns should be discussed.[18]

The methodology of teaching poetry to the disadvantaged is limited. The previous suggestions should be a starting point for each individual teacher toward developing new methods.

The materials needed for teaching poetry to the disadvantaged child take us back to the ideas of relevancy and involvement of the child. Some of these materials have already been mentioned in the discussion of methodology.

There is a variety of equipment which is valuable in the teaching of poetry. Records and movies play a vital part in stimulating interest. The overhead projector provides the class the opportunity to view the poem as a whole. The tape recorder allows the student to hear himself and thus improve his ability to read poetry.

There are many volumes of poetry available. The more recent ones are most appealing to the students. Books in series such as Man - - - In the Poetic Mood, Some Haystacks Don't Even Have Any Needle, Reflections on a Gift of Watermelon Pickle and Voices - - - An Anthology of Poems and Pictures are valuable in the teaching of poetry because most children simply enjoy hearing them. Poetry of Relevance and Poetry of Rock are also valuable in working with the disadvantaged Junior High school student. Records are available to accompany many of these books.

After considering the arguments for teaching poetry to the disadvantaged student, the methods to be used, and materials needed, it is safe to assume, in conclusion, that poetry can open up many new avenues of experience for the disadvantaged junior high school student. It is the teacher's responsibility to recognize these students and, ulitizing the methods and materials available, share with the student her genuine love for poetry.

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## SATURDAY'S LESSON

The teacher cut me down today
(Nit-picking, he called it! he didn't see the difference anyway)
And roared to his poet's defense.
Well, thought I,
As the lines merged into idiocy,
I won't risk that again.

Then I remembered Jim's black, inquiring face.
Jim,
City-bred and seventeen,
Had called Wordsworth's Nature stupid.
He'd said,
"It seems he's always huggin' trees."
Cooly, I had replied,
"The immaturity of second-semester seniors never ceases....."

Joan E. Wallenhorst
English Journal
October, 1968

## CORRELATING BLACK POEMS IN AN ADOLESCENT LITERATURE PROGRAM FOR THE DISADVANTAGED

The disadvantaged student has not had adequate opportunities to observe, perceive, respond or react to phenomena liable to trigger readiness for broad, abstract, intellectual and verbal pursuits. Often the black child especially has not been exposed to experiences that are satisfying, exciting or enlightening; instead he has been in close contact with deprivation, hostility, and violence. In school, he is bomborded with symbols-spoken or written in a dialect different from his own-but he's expected to open up, respond, learn and to communicate with the symbols. Effectively communicate. The young black struggles but finally, confused and defeated, lapses into an old retreat for the black man-the semi-limbo, half-shadow of the outskirts of learning. He settles there as his forefathers had remained spiritually in a squat on the outskirts of life in America. Since he was segregated, no one paid much attention to him.

Now many blacks are no longer segregated, but attend classes with non-blacks shouldering a dual deficit. Not only is he disastrously disadvantaged, but he has a negative self-image which is at the very core of his being no matter how many protests he has attended or freedom songs he has sung. To be black has always meant as the children say in a game, "Black, black, you stay back." Now that the white people have arrived at a painful recognition of their own moral conscience, the black student enters the middle class school where he may feel more crushed than ever. He is often culturally deprived and black-culturally negative.

Many blacks consider Stokeley Carmichael, Rap Brown and Malcolm X as necessary evils. Though movements by black militants have not captured the respect of most blacks, they have captured their full attention and Black Pride is evolving the black man's self-image is elevating but teachers can still see something of a chastened spirit in young black students.

A lack of awareness has fostered a cultural disadvantage in many white children; they need growth in understanding!

Teachers can see that disadvantaged students have difficulty profiting from the traditional curriculums. Ideas about providing stimulus for an enlightened self-concept for blacks, an enlightened awareness for non-blacks and methods for accomplishing these goals abound in research as black spokesman-often themselves literary artists-and non-black educators seek to reinforce the growing teacher awareness of the problems disadvantaged students have in the classroom and suggest approaches through black literature to create increased dignity, empathy and learning.

The gigantic undertaking to improve instruction with these goals in mind is comparatively recent and includes its share of controversy. It is granted that black literature should become an integral part of teaching English but just how to go about it is the core of conflict. Many feel as David Baren in the May, 1969 edition of Phi Delta Kappan that in order to treat black literature as a product of a distinct culture, it should be isolated from the regular English course-taught as a separate unit or course.[1] Others aspire to correlating selections' by minorities with those from the mainstream culture to greater facilitate empathy. A correlation of works by both cultures with emphasis on the long neglected blacks is the purpose of this research because as William F. Marguardt says:

> Empathy is a product of the impulse to create literature, which in turn grows out of man's need to explore his own feelings, his feelings toward others and the feelings of others toward him in a variety of situations as he tries to bring about a better world.[2]

Which black selection's to include in an adolescent literature program has also become a controversy. Judy A. Heedlee in "An Educational Approach to Negro

Individualism" opposes the use of what she terms "literature which advances the doctrine of environmental determinism. . . ." those works "of doubtful aesthetic value as by Eldridge Cleaver, James Baldwin, Stokely Carmichael, Martin Luther King, Jr. and Malcolm X."[3] Miss King would have English teachers avoid the social concerns of black literature and concentrate on artistic forms. Others would warn that this attitude would be regarded by black youths as arrogant and blind. The teacher must be selective for the good of all concerned but no purpose would be served in deliberately ignoring all tones of protest. The attempt would be devoid of relevance to black adolescent experiences.

A great deal has been said about the causes of the learning style of the disadvantaged students. The backgrounds of the students quite often involved malnutrition, chronic illness, early death, violence, murder, suicide or drug addiction and he understands best a world in literature that is familiar. His linguistic limitations necessitate that lessons be taught in language simple in structure, vocabulary and idioms within a context of objects, activities and values familiar to the learner. Because blacks have been conditioned to think of mainstream culture members as natural enemies, the English teacher should portray minority persons as line, unstereotyped-interacting with dignity and respect.[4]

Poetry is a natural avenue to empathy and increased learning since children are naturally poetic. Listen to the games they play and the rhymes they make up and chant. Two high school boys were observed at Fairfield High School in Winnsboro having a verbal wrestling match in which the winner would surpass the insults of the loser. The pace of the conversation was swift, the insults highly inventive and permeated by a definite rhythm similar to that used in former jive-talk among blacks. Students have creative abilities and they know what "turns them on."

English teachers complain that they don't like poetry but that is because it has been handled as a highly complex form of art rather than as an expression of feeling. Boys have especially shown an attitude of apathy or even one of disgust toward poetry. This problem is explored by Dwight Burton in Literature Study in the High Schools where he asserts that boys are suspicious of sunsets and flowers and that they should be shown the "toughness and excitement of poetic language, the wide variety and virility of the subject matter of poetry."[5] Poems for this purpose are such as: "Dula Et Decorum Est" by Wilfred Owens and "Tired" by Fenton Johnson. Both deal with some of life's ugliness.

Approaching poetry thematically along with other literature on the same theme has been found by many to be more effective than limiting a unit to poetry study. To study poems rather than poetry is discussed by Margaret B. Ackerman in "Why I Don't Teach Poetry."[6] This research adheres to neither of the above theories, rather it suggests methods, materials and poems useable for a class of integrated disadvantaged students.

Repeated throughout the books and articles consulted is the idea of relevance and the MacMilian Gateway Series[7] offers a relevant approach to folk songs and ballads which are attractive to young people with their deep interest in personal relationships. In "Stories and Verse" of the series, the ballad "John Henry" is handled setting forth goal of understanding about heroism, values and people. With this, the text of "John Henry" from the Afro-American Literature Series[3] can be used to show more of a black man's culture and a further follow-up to involve students in a comparison of worlds in "John Henry in Harlem" by Melvin B. Tolson.[9] "Molly Means" by Margaret Walker is also in the Gateway Series involving students in using their voices and dramatizing. Besides illuminating mood and rhythm, this poem gives blacks an opportunity to speak of root workers and spells which are a part of their background. Writing stories in verse as a class and taping poems are also handled in the Gateway Series. In working with ballads, students will be excellent resources for recordings of ballads that have become popular tunes as "Frankie and Johnny", "Stagolee", "C. C. Rider" and the Ballad of Leroy Jones."

The last, done by R. B. Greaves concerns an adolescent drop-out so should be quite relevant. Students love action and the disadvantaged student even more so since he can not always be sufficiently verbal. With the ballads, there is ample opportunity to involve students in activities such as: reading parts, dramatizing and with "John Henry" possibly hammering out the rhythm on steel spikes or nails.

The introduction of dialect poetry demands some thought and careful planning to avoid having black students in an integrated class feel rediculed but Barbara Dodds in Negro Literature for High School Students suggests discussing Paul Laurence Dunbar in connection with other writers of dialect as James Whitcomb Riley and that students will delight in hearing recordings or talented readings of "Little Brown Baby," "Scamp," and "Wadin in di Crick." There is a progression here from the infant who is afraid of the bogey man, to the tired toddler, to the schoolboy.[10] Other humorous dialect poems concern love and courtship, a now experience for adolescents - "Discovered" is about two false lovers, "The Rivals" concerns two boys fighting over a girl, " A Frolick" is about boys chasing girls and "The Old Front Gate" shows a father's view of courtship." The tragic dialect poem "Puttin the Baby Away" expresses a father's grief at his child's death--a deep emotion in simple words.[12]

Using popular tunes, folk songs, soul music, rock and roll music and spirituals both to elicit interest, and as poetry themselves is an idea found in many recent articles in the English Journal, Media and Methods and other sources.

Frank McLaughlin in "A Recipe for Triggering Relevance" lists several ingredients -one of which is this: "Scholarship in such areas as folk, rock music, current films, newspapers and magazines and less concern for the niceties of the past."[13] Mr. McLaughlin suggests the Simon and Garfunkle album-Parsly, Sage Rosemary and Thyme which contains songs as "The Dangling Conversation," "7'Oclock News Silent Night," [illegible] "Scarborough Fair Conticle." These are useable with themes as Alienation, War, Personal Identity, etc. In the same article, a plan is devised to create a unit, "The Authentic Life" with the teacher using the recent 45's "The proper Ornaments" by the Free Design and "Mr. Businessman" by Ray Stevens. These attach materialism, short range goals and middle class values.[14] "Keeping Up with the Joneses" by the Temptations will work here, too. The Soul songs: "The Son of Hickory Holler's Tramp" by O. C. Smith, "Only the Strong Survive" by Jerry Butler, "I Can Never Go Home Anymore" by the Shangri-Las, "Love Child" by Diane Ross can be a part of an exploration of feelings about mothers using the poems: "Mother to Son" by Langston Hughes, "Songs for My Mother" by Anna Branch and "To My Mother" by George Barker. David Henderson's poem "Keep on Pushing" has its title taken from the Impressions' recording excerpts from the song are found throughout the poem. The recent "Black Pearl" could introduce Langston Highes' "Song for a Dark Girl" as could "Sittin on the Dock of the Bay" be effective with Hughes' "Evenin' Air Blues." Howard Kirschenbaum in "Approaches and Materials which-short of donning a black skin-effectively re-create the experience of black America"-(Media and Methods, October, 1968)-says that Harper's poem "The Slave Auction" was made more alive by playing "Bid Em In", a selection on the Oscar Brown, Jr. album Sin and Soul.

Read spirituals as poetry (the Dubois chapter on the sorrow songs in "Souls of Black Folk", James W. Johnson's Book of American Spirituals and his poem. "Oh, black and unknown bards").[15] Barbard Dodd suggests concentrating on James W. Johnson's God's Trombomes at Easter season.[16]

Other various ways of approaching black poetry to produce empathy and increased learning can be found in the sources cited especially Dodd's book and Kirschenbaum's article where he describes using Hughe's "Impasse" and "History" with the Kerner Report.

Kenneth Kinnaman offers four practical suggestions to the English teacher of black disadvantaged students:

> Recognize and respect black verbal inventiveness, innovate freely, connect literature as closely as possible to the lives of your black students. Be black. If you can't be black, think black, try to develop a black heart. . . . In all things be receptive and empathetic-empathetic not sympathetic.[17]

Using varied approaches and relevant materials will stimulate both empathy between minority and mainstream culture members and increased learning in the English class.

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## Sources of Records

The Archives of Folk Songs of the Library of Congress publishes a catalog entitled Folk Music. It is available from U. S. Government Printing Office, Washington, D. C. 20402 (404).

Folkway Records, (121 W 47th Street, New York) has a selection of Afro-American recordings ranging from the poetry of Langston Hughes to civil rights documentaries to folk and freedom songs.

NCTE, 508 South Sixth Street, Champaign, Illinois also has a selection of recordings of black literature selections.

## Sources of Films

The Oakland California Schools System has produced a "Resource Guide for Teaching About Contributions of Minorities to American Culture" which lists films.

These can provide films about minorities:

Brandon International Films, Western Cinema Guild, Inc.
244 Kearny Street
San Francisco, California

Teaching Film Custodians
25 West 43rd Street
New York

# FOOTNOTES

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Wallenhorst, Joan E. "Saturday's Lesson." English Journal (October, 1968)

# Black Literature in the Secondary School Short Stories

Black literature can and should be an integral part of every high school curriculum. The black man has been denied his heritage for three hundred years. Yet he has not suffered alone. The white man has also suffered because he is unaware of the black experience. In an effort to rid the white man of his stereotyped beliefs about blacks and to make the black man aware of his cultural heritage, thereby enabling him to understand himself, it is essential that black literature be integrated into the regular curriculum or a new curriculum be developed which inculcates black literature. The school must address itself to the task of bolstering the self-image of black pupils and adults in order to overcome the psychological effects of centuries of discrimination.[1] Literature can give us a closer inside feeling for what is going on in our Negro culture.[2]

White students will also benefit from a study of black literature. The exposure of whites to black writings should help them understand the black's position and should aid in the development of more harmony between the races. When a child is deeply and honestly engaged in exploring his own and others experiences in words, both his "power over language" and his own personal growth are accelerated.[3]

It is clear that a fundamental task of the schools in stimulating academic achievement in disadvantaged children is to provide the conditions necessary for building in them positive images of themselves--building in these children a positive self-esteem to supplant the feelings of inferiority and sense of hopelessness which are supported by an all-to-pervasive pattern of social realities.[4]

The disadvantaged, like all other children, are creative beings. There are, however, certain characteristics of the disadvantaged that must be understood by the teacher who works with them.

Disadvantaged students generally have poor self-images which are attribuitable to their environment. The disadvantaged are usually from impoversihed homes (slums, ghettoes), rural farms, and homes that are usually fatherless. The disadvantaged child must be made to feel that he is worthwhile. Encouraging disadvantaged students to play their hunches, to guess, to take chances is an important phase in helping them develop concepts.[5]

The disadvantaged also have very short attention spans. Therefore, the subject matter which they are expected to interact should be highly imaginative and creative. Larry Cuban in *To Make a Difference: Teaching in the Inner City Schools*, p. 14 says that in working with the disadvantaged materials should be people-centered, concrete, and relevant. Ordinary textbooks work is of little interest to the disadvantaged.[6]

Grades, like textbooks, are also meaningless to the disadvantaged. They face daily life surrounded by implications of failures. Therefore, they feel that a failing grade is merely another portion of their plight. Papers and report cards marked "failure" reconfirm feelings of inferiority, reduce effort, and increase hostility to teacher and school."[7]

Disadvantaged students' thinking proceeds from specific to general.[8] The disadvantaged need concrete examples to which they can relate. The general should be presented in terms of the specific.[9] They may then be guided to abstractions.

Another trait of the disadvantaged is a need for involvement. The disadvantaged need to know the what and why of their doing something. Because they want reasons for doing, the disadvantaged child should never be left out of class planning and should never be kept in the dark about reasons for assignments, for reading, and for other plans of the class.[10]

A sixth characteristic of the disadvantaged student is his need for varied repetion of the subject matter to be learned. These children can think, but activity must be meaningful, and steps to arrive at a solution to a problem need to be many and taken at a slow pace."

As the disadvantaged child is different from the "average" student in a school, so the teacher of the disadvantaged must also be different from the "average" teacher in her attitudes and methods. The teacher of the disadvantaged must be highly imaginative, concerned, patient, creative, tolerant, kind, and loving. She must be flexible enough to discard ineffective methods and improvise methods that are. She must remind her students that there have never been any other persons born with their capabilities, their environment, their eyes looking upon a particular slice of life.[12] She must provide a freedom in the classroom which imparts to each student a feeling of value. Teachers of the disadvantaged must, above all, be themselves, for sincerity is vital here.[13]

Because disadvantaged children are concerned with the reasons for their activities and therefore need to be involved in the planning of those activities, the teacher of the disadvantaged should not be a person who dispenses her knowledge on a subject for the length of a class period, but rather she should be a person who serves as the path to discovery and learning. If the teacher sees her role as that of a guide for discovery and involvement, rather than as a benevolent overseer,...then the classroom will become meaningful, delightful, and rewarding.[14]

To make learning meaningful, delightful, and rewarding, the teacher of the disadvantaged needs an accessible variety of methdos and materials. She could utilize newspapers, magazines, and other publications which are not usually found in the homes of the disadvantaged. The disadvantaged particularly need visual aids such as pictures of places, people, and things, and works of art to which they may relate. Paintings, posters, models, mock-ups, collections, and oral reports should be encouraged and received with warmth and praise.[15] They need small group discussions, creative dramatics, choral speaking, and drills, such as conversational dialogues, to aid their growth in all areas. They should be able to record and then play their speech. They need to be read aloud to. Reading stories aloud is a recommended practice for teaching poor readers.[16] Films, news broadcasts, and radio and television productions should be used to give pupils understanding of human emotions and behavior patterns.[17]

There is, however, no one approach to teaching the disadvantaged. The teacher of the disadvantaged must employ those techniques that have been most successful in her classes. Each teacher must do her own thing.

Adolescence is a time for searching for identity, for warm relationships, and for the meaning of organized life.[18] Students may be helped in their search for identity through the use of literature. Literatue is liberating in the sense that it helps to free us from the inherent shackles fastened upon us by our society.[19] This is particularly true of the black child. The culturally deprived child finds in fiction a large amount of the general information that he lacks.[20] The black child in the South, for example, can learn what it is like to live in Harlem by reading "Every Man's Got to Pick His Own Time" by Claude Brown. The white child by reading the same selection can gain the same insight into the black experience. Literature through its dramatic impact can inculcate in the reader certain social and anthropological insights which the reader may not glean from reading sociology or anthropology texts.[21]

The short story lends itself to the needs of the disadvantaged because of its usually short length. Reading the short story gives the poorer reader a sense of accomplishment impossible for him to have from reading longer forms.[22]

The short story in its compactness, if it is relevant to the needs of the student, can present immediate vicarious experiences to which students usually respond. Moreover, many facets of the short story--characterization, plot, theme, mood, tone, point of view--may be effectively dealt with in a single class period. If disadvantaged students can conclude an activity within a day or a class period, then they usually have a firm sense of accomplishment.

...since short stories as a genre pose fewer problems than other genres, since the power and appeal of narratives tend to lessen the pain of close reading, young people will learn much about all forms of literature from studying short stories.[23] A worthwhile short story is also adaptable at many levels.

The work of the overwhelming majority of serious black writers is continually rooted in some form of racial consciousness.[24] Therefore, short stories about blacks are pertinent in filling the gap that exists between the races. The black short story offers its reader insight into the black experience. It allows others to know and feel what the black man knows and feels. The black short story is invaluable in that it lets people know that they share many common problems and ideas. In selecting black literature, however, the teacher should apply the same basic criteria applied to works by non-black writers.

That which follows are descriptions of some short stories by and/or about blacks that are workable in an integrated classroom. Some works by non-black writers were included because they offer valuable racial insights and contributions from the point of view of the majority.

"My Dear, Alphonse" by Shirley Jackson would be an excellent story for role-playing and would be useful in a discussion of stereotypes. It is the story of a woman who is subconciously very biased.

Alice Childress' humorous but meaningful "The Health Card" could also be used to discuss stereotypes and prejudice. Its very short length would appeal to the disadvantaged.

"The Test" by Angelica Gibbs is a story which deals somewhat subtly with stereotypes. It is the story of a black girl who is trying for her driver's license a second time. "The Test" is an example of a story that would be effective for role playing.

Langston Hughes' "Thank You, Ma'm" has universal implications. The story is about aboys' futile attempt to snatch a lady's handbag and the lesson he learns as a result of his actions.

Students should find Langston Hughes' Simple tales very amusing and provacative. These tales would be useful in developing critical thinking. The Simple tales is a series of conversations and anecdotes by and about a Harlem Negro named Simple who delivers some pithy remarks on race relations, jobs, life down South, and his troubles with girls.[25]

Arna Bontemps' "A Summer Tragedy" like Hemingway's "Old Man at the Bridge" is a story about senior citizens who feel that life is no longer worth living. A reading of this story would be useful in an activity on senior citizens. The implications are neither black nor white, but they are universal.

"The Lynching of Jube Benson" by W. E. B. DuBois relates how blacks were often lynched for crimes of which they were innocent. The story of the death of Emmet Tell who was brutally murdered in Mississippi because he whistled at a white woman could be a concrete example for a frame of reference. This story could also be used in a unit on dialects.

"The Boy Who Painted Christ Black" by John Henrik Clarke and "One Friday Morning" by Langston Hughes are vivid examples of the differences in relationships that may result because of the color of one's skin.

"The Convert" also deals with relationships--father-to-son and black-to-white. So many black men have been treated as "boys" and have never really been men in the eyes of the white. The protagonist in "The Convert" in order to retain any semblance of a relationship with his son, must discard his "boy image" and be a man in the full sense of the word.

Frank Yerby's "The Homecoming" exemplified the degradation that black men, who have performed courageous acts in service to their country receive when they return home. The idea is very pertinent today. There is much emphasis today on the adjustment of black soldiers home from Vietnam.

"Mama's Missionary Money" by Chester Himes is the story any boy who has stolen money from his mother and used it to treat his friends.

Disadvantaged boys would particularly enjoy "The Last Spin." Although gangs of the type described in the story are not very prevalent in the South, students could probably relate some gang like activities in which they are involved.

Dick Gregory's "Making It Big" and "A Choice of Love" and Sammy Davis' "Yes I Can" present contemporary figures who have achieved success. Since these two men are frequently in the news students would probably find what they have to say appealing. They might also have some of their recordings which could be used in class for insight into their professions. Since the stories are from the men's autobiographies, students might be enticed into reading them.

The excerpt from John Howard Griffin's Black Like Me should show whites how it feels to walk in the shoes of a black.

The more capable readers would probably enjoy a longer work "Bright and Morning Star" by Richard Wright. "Bright and Morning Star" is the story of a mother who kills to save others, blacks and whites. It is a compelling story that reveals much about the human condition.

Dianne Olivers' "The Neighbors" relates the ambivalent emotions blacks experienced when they were had to integrate all-white schools.

These are but a few of the many short stories that abound. Most of them are found in paperback form. Some of the references used for this paper and that could be used to build a paperback library, which is recommended for the disadvantaged follows.

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In order to meet the needs of all its students, advantaged and disadvantaged, the school must present for the benefit of all its students a portrayal of the black experience. This can best be achieved through a study of black literature which is a portrait of the black race.

Every man should have some foundation or root to which he can refer and on which he may grow. The school must provide this foundation. After all, the school is the primary agency of society to compensation for deprivation--the denial of basic needs.[26]

## Footnotes

1. Forbes, Jack, Afro-Americans in the Far West, p. 58

2. Arnez, Nancy, "Racial Understanding through Literature," English Journal, 58, (January, 1969), 57.

3. A Summer Institute in Leadership Training of Content Specialists in English for Teachers of Potentially Talented Children from Minority Sub-Cultures in the City of Chicago (June 30-August 8), 8.

4. Ibid.

5. Hamlin, Ruth, et. al. Schools for Young Disadvantaged Children

6. Noar, Gertrude, Teaching the Disadvantaged, p. 26

7. Ibid.

8. Cuban, Larry, To Make A Difference: Teaching in the Inner City, p. 14

9. Loretan, Joseph, et. al. Teaching the Disadvantaged, p. 27.

10. Karls, John B., "Two Approaches to Culturally Disadvantaged," Wisconsin Council of Teachers of English (June, 1966)

11. Storen, Helen, The Disadvantaged Early Adolescent: More Effective Teaching, p. 70.

12. Geyer, Donna, "Teaching Composition to the Disadvantaged," English-Journal, p. 900

13. Ibid.

14. Sohn, David A., "Films with Few Words," Media and Methods (February, 1969), p. 46.

15. Hamlin, p. 27.

16. Storen, p. 44.

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19. Burton, Dwight, Literature Study in the High School, p. 5.

20. Loretan, p. 27.

21. Arnez, p. 57.

22. Burton, p. 88

23. Dunning, Stephen, Teaching Literature to Adolescents: Short Stories, p. 3

24 Brown, Roscoe, et. al. The Negro Almanac, p. 27

25. Tinney, James, "A Unit on Black Literature," English Journal (October, 1969), p. 1029.

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# READING--THE KEY TO KNOWLEDGE
## A PROGRAM FOR THE CULTURALLY DIFFERENT

Before attempting to set up a program of reading for the disadvantaged student, it would seem necessary to define the types of students who might be classified in these terms. As with most educational terms, the experts do not appear to agree either on a definition of terms or even on what the terms rightfully should be. From "disadvantaged" to "deprived" to "educationally slow" these terms change to suit the person discussing the problem and/or offering solutions. As it would be impossible to list and analyze these many varieties of terms in a brief paper, only a few of them will be discussed and only as they seem to apply to the students who will be affected by the following program.

To many the "disadvantaged student" is merely a victim of poverty. Because of inadequate clothing, food and housing the student is automatically disadvantaged. This is a limited viewpoint and does not necessarily include all the educationally disadvantaged.

On the other hand, Robert Havighurst defines the disadvantaged in terms of what the child does not have in his early home training. One of these lacks is a family conversation which does not encourage him to ask questions; which does not extend his vocabulary with words and with adverbs and adjectives, and which does not give him the right to formulate his own point of view. Other lacks include little or no reading in the home, little or no variety in play materials, little or no reading aloud to the child, and little or no interest in education. The home language of the disadvantaged child is described as "restricted" by Havighurst. A home with these characteristics will produce certain types of personal characteristics in the child. These children do not develop auditory and visual acuteness to the degree that children from homes which use an "elaborate language".[1]

For Frank Reisman the deprived person's attitude toward education is basically pragmatic as are most of the work ideas expressed by this type of person. If it is not concrete, the deprived individual can see no use for it. Their learning ability is "motoric" or physical rather than symbolic.[2]

The definition of disadvantaged which seems best to fit the educational problems of the day is that expressed by Sunny Decker in AN EMPTY SPOON. When offered a position at a school for "supersmart boys", Mrs. Decker turned it down because "I'm a bigot when it comes to overindulged kids. They're too wrapped up in that sequestered world of theirs to understand much about anything. In short, they're culturally deprived."[3]

Fantini and Weinstein see the disadvantaged in a similar light. "The meaning of disadvnataged must be broadened to include all those who are blocked in any way from fulfilling their human potential."[4]

Perhaps the best descriptive term a teacher might be inclined to use when talking of students whose educational abilities seemingly do not match the potential which is believed to be there might be that of John Codwell. Codwell's interest is the education of the CULTURALLY DIFFERENT.[5] The operational word here is, of course, DIFFERENT. Each of these students knows more about some aspect of life or living than the middle class oriented teacher. Their culture is not lacking--it is fully developed and serves its function adequately. What the educator's problem seems to be is not changing that culture but using it to extend the student's outlook on life through an extension of verbal abilities.

Any attempt to work with the culturally different should not be begun without first realizing that there is a difference in attitudes about life as seen in the cultures of these students. James Herndon comments on this difference at length in THE WAY IT SPOZED TO BE. He describes vividly a scene in which the daily allotment of paper for his students (not to exceed one piece at a time) becomes a symbol to his students of their fear that society will "forget" them. These students live from day to day, and their concern can not extend past the actual moment. For these students there is not tomorrow.[6]

A more detailed analysis of this cultural inability to see beyond the "now" in time will be found in the essay "White People's Time, Colored People's Time" by Jules Henry. Colored people's time can be extended to include the time sense of all those people who do not function as members of a middle class morality. Henry sees these students not as lacking intelligence or even self discipline. Their lack is even greater--they "lack the essential strength of hope."[7] Henry goes further by stating the seemingly obvious truth that "Time, space and objects exist for us only when we have hope."[8] These children who lack hope still have an overwhelming desire to live and their seemingly "hedonistic" way of life reflects a "fight from death."[9] In conclusion Henry states, "Very poor children need hope in order to achieve. So do those who work with them."[10]

Why attempt to teach the culturally different to read? If we must ask ourselves this question, then we are not the ones to try to teach these students. All people deserve to learn to read. Among the "rights" which are inalienable should be added the "right to read." The reasons are myriad why these children need to read even more than those who have facility in reading. Among these reasons should be, first and foremost, the need to survive. Without the ability to make choices through reading, these youths when they become adults can easily be victimized by less scrupulous and more prepared acquaintances. Another important reason should be found the need for enjoyment which many will not find within their present home situation. These students should also be able to see different life styles (not necessarily better) in their reading so they may see other paths that are available to them. One very important reason is the chance to see other youth meeting and coping with similar problems to their own. The student does not have to agree with the protagonist's decision; he need only feel that another has solved a problem "Why can't he?"

## A CHANGE OF TECHNIQUES

The overwhelming concensus of opinion among educators is that the necessity for change in techniques is essential in teaching the less able student in the classroom. As we should begin where they are and take them to where they ought to be, we must first ascertain (through testing, observation and consultation) where each of these students is and then (even more difficult) determine where they ought to be. We must remember when attempting to decide where a student ought to be that middle class standards do not necessarily apply.

Most experts agree that the learning patterns of these students, due to a home life which seems to produce this type of pattern, is that of a more concrete nature. The ability to abstract is less apparent and certainly the hearing and visual abilities have been impaired because of less emphasis on using these senses. The sense of touch is more acute in these students as it is in their parents. The ole cliche "learning by doing" fits these students even more than it does the student of the middle class family. The reasons for this are myriad and can be found in articles by Reisman, Fantini and Weinstein, as well as many others.

Another problem in teaching these children is the existence of a second language. Whether it is the urban or rural child whose home language is not "standard") he will have a problem in learning to read in a "foreign"language. Joan Baratz has studied and pointed out differences in the pronunciation of the lower class Negro from that of the standard middle class speaker of the language.[11] The same can be said for many whites and Negroes of the rural

South. The confusion which may result for the middle class speaker of the language.

Once the teacher has admitted that the existing program does not work and, more important, that the methods used may well be at fault, the next step should be an attempt to adjust the present curriculum to the non-standard speaker who is also a non-reader. The greatest difficulty faced by the secondary teacher of the culturally different child is the self-defeating fact that much of the damage has been done already by the existing programs in the lower schools (which hopefully will also be changing) and this age level has been continually brow beaten with failure. To teach the "slow reader" who is anywhere from two to five years below grade level to read is an enormous responsibility but one which must be attempted.

Perhaps Baratz' suggestion for teaching the beginning reader who is also a non-standard speaker of the language might be used at the secondary level. If this is not feasible per se, at least an adaption of this idea might be used. Baratz has suggested giving the students readers in their own dialect as beginning readers. This technique would be followed by transitional readers after the student has mastered his own dialect. John E. George comments that the student should be given "experience stories" which are copied as the student tells them using the student's own dialect. After the child has mastered the reading of these stories in his own dialect, he can proceed to the use of standard readers.[12] Even if the teacher does not use readers or experience stories in the student's dialect, he must be aware that when the student reads, "He__goin'" for "He is going" he has comprehended the statement and need not (at least until he has become more sure of his reading ability) be corrected. The transition to reading in standard English will be easier once the student has experienced success in understanding what he has read. Wilber Ames points out that when the transition is begun the student's language should not be described as inferior but only as different.

Value judgements about a person's language patterns seem to attack the person himself and set up resentment which will block that person's growth toward standard English.[13]

One way the teacher might take advantage of the "learning by doing" aspect of the learning patterns of the culturally different youth was described by Deborah Elkins in "Teaching and Learning Strategies for Disadvantaged Youth." The unit taught was one on "Hands". The students associated things that could be done with hands with emotions as well as actions. They proceeded from there to the task of writing with their hands descriptions of things which could be done with the hands. As small groups they checked each others papers and these were compiled into a booklet which the students read aloud to each other. The stimulus for writing the papers came from many sources including role playing, observations about home life, and discussion of things to be done with the hands.[14]

The idea of using the student's own writing to teach him to read has been propounded by many. David Holbrook, working with slow learners who were also disadvantaged, shows that the use of class newspapers as well as readers written by the class ( and corrected by the teacher) helps the student learn to read because children are more interested in other students than they are in adults.[15] Fantini and Weinstein's "hiptionary" (a dictionary of "hip" terms and their formal definitions) is another example of children's work which helps promote reading ability in the less able readers. The "hiptionary" might be used for writing formal and informal essays as well as for games and exercises.[16] Plays may also be written and enacted by the students for other students. The students need not follow a script.[17]

Charles Speigler's article, "If Only Dickens Had Written about Hot Rods," shows the crying need which the teacher must fill by finding materials that are well written and reflect both the interest and the reading level of the student.[18] Often the non-reader is one who won't read, not one who can't read. The teacher does not read that which does not interest him--why should he expect the student to read SILAS MARNER or MOBY DICK? Fader's HOOKED ON BOOKS works along these same lines. When we discover what the student wants to know, we must have the resources within us to find materials which he will want to read.

Along with the above premis must go the idea that the teacher's attitudes and expectancies will influence the student to read or not to read. This was graphically illustrated by Charlotte Brooks in her article "Inservice Education for Teachers of Disadvantaged Youth" in which she describes an incident in which a young girl was sent to another teacher because she did not read. The girl, who was reading on the second grade level, picked up a book which the teacher felt was too hard for her. The girl proceeded to show that she could read. When asked why she could read the material, the girl responded, " I wouldn't read for that old woman. The books were dull, and she was boring."[19] Hopefully, a similar statement will not be made about us!

Perhaps one of the best methods of teaching these non-readers who can't read (as opposed to those who won't read) is to begin at the beginning with the aural aspects of learning. Many sociologists and educators comment, and rightly, that the problems with non-readers stem from many causes among them the lack of aural experiences in the home. The older student who comes to the classroom as non-readers should first be bombarded with meaningful sound. This would include reading aloud frequently and with feeling, thereby showing that the written word can be moving. It would be advisable in many cases to have the child follow along in his book or from a mimeographed sheet so that they can begin to associate certain symbols with certain sounds. Most of the students will have had some successful experience with this. If they have not, a different approach which will be discussed later might be used. The use of the students' songs might make a useful learning situation. Have the students' songs brought to school. Fake or admit an inability to understand the words. Have the class or the student to whom the record belongs tell you the words and type them on stencils. Provide the class with copies for reading or singing along as they follow the printed words.

Other aural-visual experiences which might appeal to the student who does not have the aural experiences of the middle class stulnet might be movies which have a good deal of action, role playing and other dramatic attempts by the student, role playing by several adults, and perhaps pantomiming from which the students will write and later read a dialogue.

The less able student in reading often finds it difficult to express himself in speaking. Extensive use of the tape recorder with these students will increase the ability to communicate orally, give them experiences in listening, and ultimately help begin the transfer to reading and writing. The need for these students to express themselves freely in a class situation cannot be overemphasized. Until they feel that they are succeeding in something the lack of hope which is so much a part of their attitudes toward themselves and life will not begin to dissolve. These aural-oral excercises might also help them see that for once in their lives they have found an adult who respects their ideas as having worth; not one who feels that children have nothing to say. This should also help their self image and awareness of acceptable ways of verbalizing.

One reading technique has little to do with the actual skills of reading--the teacher must remember that many words which the students see on paper have no concrete meaning for him. With this understanding the use of field trips to illustrate what the student is reading can many times give the student concepts which he may not already know. Another aspect of this same teaching technique could be bringing into class items which will be discussed in relation to a story. Pictures are also useful but not as informative as the items which appeal to the sense of touch.

The continued emphasis on relevancy can not be over stated. The stories and books which will be given to the students should be both easy to read and relevant. The topics should be relevant to the area from which the majority of the readers come and the protagonists should be of an age group comparable to the student. Paper backed books with pictures have the greatest appeal to the non-reader. An informative discussion of the types of literature which appeals may be found in Ethel Tincher's article "Helping Slow Learners Achieve Success" in the April, 1965 edition of the ENGLISH JOURNAL.

The teacher must be aware the many words which he uses may have no meaning for the student. An awareness of facial expressions can be a key to the student's understanding. If it seems apparent that the student does not understand a word, immediate definition can not only clarify the situation but can many times add to the student's vocabulary. The word and a class definition should be printed on the board and perhaps added to a glossary compiled by the student.

Comic books and comic strips can be very effective means for teaching the less able reader. The student can learn to read better along with gaining concepts of emotions and problems. Since "Peanuts," "Bogo", and "L'il Abner" communicate effectively with the students, it is the teacher's responsibility to use them. Even the Classic series of comic books has its place in modern education.

For many of these students the newspaper itself can become a reading source. A unit on the use of the newspaper with emphasis on the practical aspects will stimulate many reluctant readers. The student will readily respond to the aspects of the paper which interests him and many slower readers become fond of daily advice columns, sports items and, of course, the comic strips.

A newspaper unit might also be used to teach the less sophisticated aspects of propaganda although the abstract ideas are difficult for these students to absorb. This aspect of reading instruction might be considered "reading for living" or teaching reading for survival.

Many of these students find poetry and fairy tales gratifying. Many discover the enjoyment of fairy tales (Herndon's students' love of "Cinderella," for example), become intrigued with proverbs and learn to love Edward Lear and E. E. Milne.

Stories by and about Negroes have an appeal to many of these students. This literature should be incorporated into the teacher's own reading program. Many of these selections appear in paper backed form and as such are more appealing.

The teaching of classics should not be avoided nor should it be limited to comic book exposure. Many of the classics can be taught although it is not recommended that the student read the material himself nor that too long a period in a given day be used for this excercise. When the more able students are reading the classics, these students should not feel left out. Reading aloud, telling what happens in some chapters, having groups enact several scenes, as well as viewing movies (even the Encyclopedia Britannica films) give these students the feeling that they, too, have "read a book once."

There are many recent series which may be used with these students. Among these are the Follett series which is begun on about the seventh grade level, the Holt, Rhinehart IMPACT series which begins on fourth or fifth grade level, and MAN series which is divided by types of literature, and many other paper backed series. The VOICES series by Ginn is hardbacked and is a language arts text in one book, The Harcourt, Brace and World's new COMPANION series is arranged thematically and could easily be used as a basic text. All of these and many others are available to the flexible teacher who will certainly not depend on the text for all learning situations.

It should be remembered that the curriculum for the culturally different student should be geared (as it should for all students) to his interests, needs and abilities, perhaps, even more important, these students should be exposed to several lessons within a class period because of their short attention span. Most of the groundwork should be exposure to hearing situations and much emphasis should be placed on the "doing" aspect of learning. Finally, and probably most important, the teacher must instill confidence in his students--" . . .good learners have *confidnece* in their ability to learn. . . .Good learners tend to *enjoy* solving problems."[20] If the teacher helps the student develop his confidence, the student should begin to enjoy learning.

## FOOTNOTES

1. Robert J. Havighurst, "Who are the Socially Disadvantaged?" THE DISADVANTAGED LEARNER, ed. by Staten Webster (San Francisco, Chandler Publishing Company, 1966), pp. 23-24

2. Frank Reisman, "Culture of the Underprivilized," THE DISADVANTAGED LEARNER, ed. by Staten Webster (San Francisco, Chandler Publishing Company, 1966), pp. 55-56.

3. Sunny Decker, AN EMPTY SPOON (New York, Harper and Row Publishers, 1969), p. 19.

4. Mario Fantini and Gerald Weinstein, THE DISADVANTAGED: CHALLENGE TO EDUCATION (New York, Harper and Row, 1968) p. 4.

5. John E. Codwell, "Changing the Learning Patterns of the Culturally Different," READING GOALS FOR THE DISADVANTAGED, ed by J. Allen Figurel (Newark, Delaware, International Reading Association, 1970) p. 23.

6. James Herndon, THE WAY IT SPOZED TO BE (New York, Simon and Schuster, 1969) pp. 60-67.

7. Jules Henry, "White People's Time, Colored People's Time," THE DISADVANTAGED LEARNER, ed. by Staten Webster (San Francisco, Chandler Publishing Company, 1966), p 187.

8. *Ibid.*, p. 190.

9. Henry, p. 188.

10. Henry, p. 191.

11. Joan C. Baratz, "Beginning Readers for Speakers of Divergent Dialects," READING GOALS FOR THE DISADVANTAGED, ed. by J. Allen Figurel (Newark, Delaware, International Reading Association, 1970) pp. 80-82.

12. John E. George, "High School Reading Programs for the Disadvantaged," READING GOALS FOR THE DISADVANTAGED, ed. by J. Allen Figural (Newark, Delaware, International Reading Association, 1970). p. 159.

13. Wilber Ames, "Possible Limiting Factors in Teaching Adults to Read," READING GOALS FOR THE DISADVANTAGED, ed. by J. Allen Figurel (Newark, Delaware, International Reading Association, 1970) pp. 322-323.

14. Deborah Elkins, "Teaching and Learning Strategies for Disadvantaged Youth," DEVELOPING PROGRAMS FOR THE EDUCATIONALLY DISADVANTAGED, ed. by A. Harry Passow, (New York, Teacher's College Press, 1968), pp. 176-79.

15. David Holbrook, ENGLISH FOR THE REJECTED, (New York, Cambridge University Press, 1964), p. 11 and pp 225-36.

16. Fantini and Weinstein, pp 379-80.

17, Joseph Kirman, "Effective Reading Techniques for Disadvantaged Children", CLASSROOM PRACTICES IN TEACHING ENGLISH 1969-70,, Published by the NCTE, p 10.

18. Charles Speigler, "If Only Dickens Had Written about Hot Rods," ENGLISH JOURNAL, (April, 1965), p. 275.

19. Charlotte Brooks, "Inservice Education for Teachers of Disadvantaged Youth," READING GOALS FOR THE DISADVANTAGED, ed. by J. Allen Figurel( Newark, Delaware, International Reading Association, 1970), p. 166.

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2. Figurel, J. Allen, ed., READING GOALS FOR THE DISADVANTAGED, Newark, Delaware, International Reading Association, 1970.

3. Fantini, Mario and Weinstein, Gerald, THE DISADVANTAGED: CHALLENGED TO EDUCATION, New York, Harper and Row, 1968.

4. Herndon, James, THE WAY IT SPOZED TO BE, New York, Simon and Schuster, 1969.

5. Holbrook, David, ENGLISH FOR THE REJECTED, New York, Cambridge University Press. 1964.

6. Kirmin, Joseph, "Effective Reading Techniques for Disadvantaged Children," CLASSROOM PRACTICES IN TEACHING ENGLISH 1969-70, published by NCTE.

7. Postman

8. Passow, Harry A., ed., DEVELOPING PROGRAMS FOR THE EDUCATIONALLY DISADVANTAGED, New York, Teacher's College Press. 1968.

9. Speigler, Charles, "If Only Dickens Had Written About Hot Rods," ENGLISH JOURNAL, April, 1965, p 275.

10. Webster, Staten, ed. THE DISADVANTAGED LEARNER, San Francisco, Chandler Publishing Company, 1966.

# TEACHING ADOLESCENT LITERATURE: THE NOVEL

The aims of a literature teacher are: to help students learn to enjoy reading, to give them insights into themselves and others, and to learn to appreciate literature as a work of art. Literature, as defined by Burton, is "those genre which refer to world of imagination, of fiction."[1] Adolescent literature is literature with adolescents in mind and usually with adolescents as the protagonists. This paper will emphasize only one aspect of adolescent literature - the novel.

There are many adolescent novels available in paperback today. Many of these are quality literature and can be used effectively in the classroom. In order to do this, the teacher must know something about the books - have a wide range of reading - and know the students. Little knowledge of either will result in the failure of the literature program.

There are several theories about developing literary growth. Margaret Early sees growth of literary appreciation as three stages: unconscious enjoyment, self-conscious appreciation and conscious delight.

The first stage is mandatory. Some readers will never progress beyond this stage. The reader knows he likes the book, but does not know why. (Reading skill is not important at this stage.)

Once a student begins to question the literature he has just read, he has begun the next stage of appreciation -- self-conscious appreciation. He seeks motives for actions and logical development of characters. He is concerned with searching for answers to universal questions: "Who am I? Why am I here?" Literature is compared to life. In this stage the teacher participates more by helping students understand the details that reveal character, tone or mood. Teachers must neither rush students nor have them parrot his responses. Temporary pavioting of the critics is not harmful. If permanent, the student will not progress to the next stage.

In this stage -- conscious delight -- the student enjoys literature, knows why he enjoys it, and chooses wisely trusting his own judgment. He develops a sensitivity to mankind through his wide range of reading. At this point, students no longer need to be taught. All teachers strive to have their students reach this goal, but many students are not capable of doing so. In fact, many adults do not reach this stage.[2]

Robert Carlsen, another authority on literature, has done research also on the stages of reading development. His differs from Early's in that it is categorized by age: early adolescence, middle adolescence and late adolescence.

In the early adolescent (twelve to fourteen years old) the primary reading interests will be in one or more of the following areas: adventure; mysteries which center around mistaken identity, loss of important papers or theft of a will; animals (Boys prefer stories about primitive, savage beasts while girls prefer ones about animals dependent on humans.); home and family-life stories; supernatural; sports; growing up around the world; and broad, bold slapstick. Near the end of this period boys may become interested in science fiction and girls in vocational stories.

During middle adolescinc (fifteen - to - sixteen years old) the greatest interest is in books about people like themselves, living lives similar to theirs. The books best-liked by these adolescents are ones which reveal the inner life of the character (s) involved.

Late adolescence begins about seventeen. The young person is interested in books which deal with the following: a search for personal values; social values; the transition from an adolescant to an adult; and a probing of man's inner soul.[3]

All adolescents do not fit this pattern exactly. Some early adolescents may be reading on a level with late adolescents or vice versa. However, many students do read with their age group so these guides are very valuable to the literature teacher.

Just as there are levels of adolescent development, there are steps in literature. The first step would be the comic books, the frankly senstional magazine or books, juvenile series, and adult sentimentalized romance and adventure stories. These involve all ages of people. The next step would be the adolescent novel. From this, one would progress to the serious adult novel. None of these stages are mandatory.

Of the above, the adolescent novel is most relevant to us. These books show adolescent life from the viewpoint of an adolescent. Also successful adolescent stories are told in the first person rather than the objective third person.

Just like adult novels, adolescent novels mirror all parts of human lives. All problems are not solved but many choices are offered. The reader has a chance to experience feelings and situations that he could not possibly experience in real life because of the expense-emotionally and physically-to him. Adolescent novels are a form of therapy. The student has a problem-either real or imaginary-and can read about people with similar problems. After reading, he still is the only one who knows about his particular problem, but, hopefully, he has a better understanding of life.

Adolescents have not always been fortunate enough to have books written for them. The first adolescent novels were written for adults, but adolescents with no writers of their own just claimed these books for themselves. Both Huckleberry Finn and Little Women are examples of literary accidents.

Novels written specifically for adolescents became widespread in the 1930's. They were then called "junior novels." Their main strength was and is an involvement with personal problems.[4]

In addition to being important in the personal development of the adolescent, these novels are important as steppingstones or transitions in literary education. Once a student has mastered the junior novel, he probably will be able to read and appreciate the serious adult novel.

The junior novel has earned its place as a literary form on the basis of the accomplishments of some of its writers and also because the dividing line between junior novels and adult novels is very slender. It would be false to assume that a junior novel is "easier" or less mature than the adult novel. Quality can be found in both.

A list of the most popular writers of adolescent literature has been compiled by noted librarians from various sections of the country. These writers are Betty Cavana, Rosamound DuJardin, Henry Felsen, Ann Emery, Mary Stolz, Maureen Daly, James Summers, John Tunis, Amelia Walden, Robert Heinlein, Walter Farley, Sally Benson and Jessica Lyon. "Three of these writers were selected on the basis of only one title: Maureen Daly with Seventeenth Summer, Sally Benson with Junior Miss and Walter Farley with one of his Black Stallion Stories. All the other writers were chosen on basis of four or more selections. These writers are concerned with three general themes: love, family relationships, and values."[5]

This confirms a survey made of 1244 students from fourteen to eighteen years of age in new York, Pennsylvania, and Ohio in 1955. Then, as now, the five major categories of personal problems with adolescents were: understanding himself, peer relationships, family or home life, preparing for adulthood, and values and motives.[6]

In order to profit from literature, students must respond to literature. "James Squire has indentified five characteristics of adolescents who respond perceptively to imaginative literature:

1) They react with genuineness; they do not substitute the standards or judgments of others - the teacher, critic, or other studnets - for their own.

2) They suspend judgment until they have tested tentative interpretations.

3) They are willing to search for meanings.

4) They weight evidence, judge details objectively, and maintain esthetic distance.

5) They fuse emotional and intellectual responses; they are able to respond emotionally at the same time that they are concerned with the way in which literary artists achieve their effects.

Squire's findings corroborate the much earlier ones of I. A. Richards who suggest certain factory which impede the literary experience:

1) Failure to make out the plain sense of the selection.

2) Misleading interpretations caused by a personal experience.

3) Dependence upon or use of stock responses ("It was very true to life") which may or may not indicate any real feeling about a selection.

4) Sentimentality - the student cannot accept that unhappy ending, for example.

5) Inhibitions or hardness of heart - the student may simply lack sensitivity to human suffering, for example.

6) 'Doctrinal adhesions' - that is, the student is unable to overcome the preconceived ideas and attitudes he brings to his reading. The racist, for instance, may be blind to everything else in a novel which incidentally reveals some sympathy for maltreated Negroes." [7]

Burton's opinion coincides with Richards'. Burton says the literary experience results not in a change of attitudes but in an awareness of different solutions to problems. "Research tends to indicate, for example, that the person who considers the Negro anthropologically inferior to the white will not necessarily change his attitudes after reading Anna Bontemp's *We Have Tomorrow* and may only deepen his prejudice by reading *Native Son*. The hater of labor unions will not necessarily take a more sympathetic view after reading Jean Gould's *Sidney Hillman, Great American*. People more open-minded would possibly modify their opinions considerably."[8]

Dr. Rosenblatt seems to believe that students who participate vicariously in different ways of life will be aware of greater variety in our American Society and will thus see society more rationally. The student after this experience is more capable of evaluating it. so she too agrees with Burton and Squire.[9]

All students may not respond to literature but all students can enjoy literature. The teacher is the key. Through her knowledge of books and her individual students she can find something to interest all of them.

There are many ways to involve each student in a literature program. The students can choose their own books. (A classroom library is indispensable.) Allow some class time for reading this book. Individual reading usually insures the student is enjoying literature because he is reading something of interest to him. Another advantage of individual reading is the problem of the "naughty" book will diminish greatly and that the decision to read the book is an individual one.[10]

Group reading could also be used. A group would choose a theme or a topic and then select books from a list of ones on this topic. Book lists of units like this have been drawn up. Some are: The National Council of Teachers of English's We Build Together, the National Council for Social Studies's Social Understanding through Literature, Guide for Teaching the Language Arts by Denver teachers, and A guide for Instruction in the Language Arts by Minnesota teachers.[11]

Another form of reading would be common or class reading. There seems to be unanimous agreement on having this. Opinions vary greatly on the amount. At least one novel should be read in common in each grade seven through twelve. There are three general criteria for choosing a novel to be read in common:

1) The novel should provide every student, regardless of ability, with a profitable literary experience.

2) The work should be similar to other novels in reading problems and demands. Avoid unique works for common study.

3) The novel must have some natural affinity with youth, with adolescents.[12]

After a student has read a book, the teacher has to help him understand the literature and his responses to it. One method of doing this would be discussion questions. There is a danger though of teachers asking only factual questions. These should be the beginning not the end. Also discussions should not be limited to teacher-student. The student should feel at ease enough in class to ask the teacher and fellow students questions.

Gordon believes there are five levels of class discussion questions: that which demands the ability (1) to remember a fact, (2) to prove a generalization that someone else has made, (3) to make one's own generalization, (4) to generalize from the book to its application in life, (5) to carry over the generalization into one's own behavior.

The factual level is the lowest, most concrete. It requires remembering what the author said. Too often the teacher supplies an answer or generalization. Students should be given a chance to prove the generalizations they are give.

The second level requires them to find in the text material that will prove the statements that are given. The imaginative reader can excel in this.

The third level requires students to make his own generalization about the work. He must interpret the book. "A sample question would be 'Why did the author open the book the way he did?'" Since this question is complicated, it might best be asked to the brighter student.

The fourth level requires the student to recognize the probelm in the book as his problem or a problem he is acquainted with. "Example - After reading the trial and death of Socrates, ask, 'Would Socrates agree with the Declaration of Independence?'"

The last level involves students carrying over into his behavior what he has learned from the book. Testing on this level involves observation. He purports to believe in dignity of man, but how does he treat his fellow students?[13]

All students will not be able to answer questions on all these levels. The teacher can ask question to individuals he knows can answer them. The result will be that each student feels successful from participating in the class discussion.

Fillion also believes in the importance of varying questions. He divides questions into "learning questions" and "teaching questions." The teacher reaches a conclusion through a series of "learning questions.' Then through a series of "teaching questions" he attempts to guide the students.

> The difference between learning questions and teaching questions may be put this way: the former lead to answers the teacher does not know until he has puzzled them out, the latter to answers the teacher already knows but his students do not know, or do not yet know they know. The teaching questions, then, are essentially Socratic, a means not of discovering the unknown but of communicating the known.[14]

Teachers should quard against implying that there is always a right answer. Sometimes students do not respond to questions because they feel the teacher expects a certain answer. The students then try to "guess" what answer the teacher is looking for rather than give their own response to the literature.

The other extreme - that there are no right answers - is just as bad. Student responses, as stated previously, may have very little connection to the literary work. The reaction, in order to be a valid one, must be based on the literature selection as a whole piece.[15]

Questionning the student is only one way of having students respond. It is not always the best way. Certainly it should not be used exclusively to obtain response to any piece of literature. Other ways which might prove more successful, depending on the selection, would be teacher-student conferences, oral and written interpretations, role-playing, film, and use of puppets. Some of these methods which have proved to be very successful for individual teachers will be discussed in detail below.

Ann Ackerman's reading program shows that literature can be enjoyable. Together she and her students decided on a reading program that would include reading periods, vocabulary study and a method of grading. Their plan designated Monday - Thursdya for reading with the first eight minutes of these days devoted to vocabulary study of five words a day. On Friday there would be a short, lively quiz on the vocabulary. Then students would exchange notes and comments on the books they had read. Each student kept a record of the books he read. The evaluation of the students was over-whelmingly in favor of the program.[16]

Another successful reading program was George Ehrenhaft's. After reading a book, each student would write the title of the book and then his thoughts about the book on a card to be filed. Subsequent readers added their comments about the book and also their opinion of previous reader's responses. Student teacher conferences also took place frequently.[17]

One of the most effective methods of teaching literature is role-playing. Paul McCalib would choose a situation from the book and let students act it out, producing their own responses and outcomes which did not have to agree with the book.

The responses must be spontanious. Those who participate in role-playing should not be aware of actual outcome in the book. Also, the individual participants were given clues.

After role-playing, the students were asked to write for fifteen minutes giving their interpretation of one of the characters. Then the teacher asked selected students in five-minute interviews why the student liked the main character.

"Many high-school students feel self-conscious about this technique. Have ready two situations with the first one primarily for orientation. Each successive role-playing session will result in a deeper, more lasting understanding of literature by the students."[18]

Joan Mager's role-playing technique was slightly different. In working on the novel Great Expectations, she tried to match each student with a character in the story. On appointed days the students would be interviewed by the class.

These students would have to respond as the character they were portraying would. To understand the characters more fully, four or five chapters would be assigned for overnight reading. Since the interviews required the students to read so intensively, the interviews were held only three times a week. The other class time was used for film series on the novel, for study questions and short tests. The reading assignments for the entire novel were mimeographed and given out when the unit was introduced. As students read, they were encouraged to write out questions they wanted to ask the characters. Students were learning and enjoying learning[19]

Lorraine Goldman's literature program involved essay questions which required the students to evaluate the book (s) he had read. The students were given a list of recommended books and a specific number of books (depends on class) to be read. If a student seems to be having difficulty with a book, the teacher might suggest another one for him to read - a simpler one.

There is a deadline for book reviews. After student has read the book, he tells the teacher and ashs for his question. The question is single essay one requiring him to evaluate the book and his response to it and life. The only requirement for the paper is that the question be answered as thoroughly as possible, using material form the book whenever feasible.

Variations of this would be to have students write and answer their own questions. Also, several students reading the same book could answer the same question. They were free to discuss the book among themselves but what they thought and wrote must be their own.

When two books were very similar in theme or message, students were urged to read both before answering the question. Then in one essay the student could discuss both works and receive double credit. Suitable for this would be Romeo and Juliet and West Side Story, and the Time Machine and Brave New World.[20]

These are only a few, successful literature programs. They are included to serve as quidelines, not as required or necessary programs. Some may be used with modifications. The success of any literature program lies within the teacher and her use of her resources.

Her rescources - her students and her materials - are unlimitable. The task is not an easy one because each student is an individual with individual interests and experiences.

Then, too, many students have had unpleasant or unfavorable literary experiences. Some students have been given books they were not ready for and others have had to dissect books after reading them. (Form and content cannot be completely separated.) Because of these experiences, some students have never completely read a book, and some do not plan to.

However, all students can enjoy literature. Whether a book is considered difficult or easy is not important as long as the subject matter is interesting to the reader.

The teacher is the key. With a love of literature and an interest in and knowledge of adolescents and books, and a desire for adolescents to know (not know about) literature, the teacher can have a most rewarding literature program for the teacher and the students.

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# Appendix D

## Reading Diagnosis of a Project Secondary English Student

### Health Data

Melvin appears to be a healthy young man for whom physical fitness is almost an obsession. A student teased him last week by telling him he would probably be the youngest hypochondriac in history. This remark was in fun and was due to Melvin's having had to visit the doctor during school hours several times in the past two or three months.

First, Melvin broke a bone in this foot during a football game in October. Being unable to do the thing he likes best, playing football, was very disappointing to him. The football injury was slow to heal, and before it had, Melvin's left eye suddenly became badly inflamed. This condition caused him considerable pain, and he had to consult a doctor after the school nurse had examined the eye. I found out that this is not the first trouble he had had with this eye. Melvin said that once before the nurse checked his eye and found a small lump beside it. Inflammation then appeared, was treated, and eventally cleared up, the lump subsequently disappeared.

A severe hay fever condition plagues Melvin, especially in fall and spring months. Since the weather has been cold, the attacks have been less frequent, but in the early fall last year, Melvin could hardly read or do any of his work because of a dripping nose and watering eyes. Many days he tried to study with a kleenex in his hand at all times.

Probably the most significant notation on Melvin's permanent record card is one that states that Melvin suffered from malnutrition from birth on through his early school years. This observation was written by a teacher in the elementary school Melvin attended.

The following are auditory and visual tests that have been administed to Melvin and the results of these tests:

Auditory discrimination - Missed none

Auditory acuity - Hears well at close and far range

Auditory memory - Performed fairly well; had some trouble with this test

Visual discrimination - Adequate responses

Visual acuity - 20/20 vision

Visual memory - Generally good performance, better than auditory memory.

I also tested Melvin to determine lateral dominance and found it to be right.

### Student's Personality

I have seldom encountered a more conscientious, well-mannered, even-tempered, mature-acting high school student then Melvin is. He is always in a pleasant mood at school, and he admits that he tries not let things worry him.

Melvin seems extremely secure and sure of himself in his relationships with adults and students. In fact, he seems to be unusually well-adjusted at school for one with such a history of academic failure.

Making friends is no problem for Melvin. He is well-liked by students, black and white, and by all the teachers. He is one of the few students of whom I have never heard *any* criticism. Melvin has indicated on a sentence completion form that he feels that people like him. He also feels that people trust him because of certain responsibilities he has been given.

Melvin has fallen in love since school started. In paragraphs he has written, he has mentioned things about his girl. He once wrote that it's hard to keep others from "messing with your girl." I know that in at least one class his love life seems to be affecting his school work because his girl friend is in the class with him. I see him talking to her between classes and at lunch time every chance he gets.

The statement, "I can't stand to be fussed at," appeared on the sentence completion form. I am curious to know to what he is referring since at school there is such little evidence he needs to be "fussed at."

When given a choice, Melvin says that he would prefer doing something with a group rather than being alone; yet he does at times enjoy being alone, even though at home he seldom has the opportunity for it.

It bothers Melvin immensely that he doesn't read well and doesn't remember material that he should; "My mind wanders a lot," he says. One intense dislike is having to read aloud without having had an opportunity to practice beforehand. He volunteers readily if he knows he can read certain material aloud.

One statement that shows and tells much about Melvin is this: "People say I'm nice-looking, but I don't know."

## Home Background

Melvin is black and is the oldest of six children, all of whom attend school. These children live with their maternal grandmother; in fact, Melvin has lived with her since he was six months old, and it is she whom he calls "Mama." His mother and father are separated and have been for some time. The mother lives in Charlotte, North Carolina, and the father lives in Cheraw, in fact, not far from Melvin. They don't see much of each other, though. Melvin has made comments that indicate that he admires and loves his mother but has little feeling for his father.

The family's socio-economic status would not be described as deprived because they do have a television set, a record player, a radio, a telephone, and some other conveniences in their home. Yet with six children and an estimated income of $3,000 a year, they would certainly be classified as marginal. Any extra comforts they enjoy are partly provided by the mother who lives in Charlotte. Melvin does not have access to a car and must depend on his friends to take him places and on his coaches to get him a way home after practice and games if he gets stranded without a way home.

Although the rural area where he lives is some distance from school, Melvin doesn't seem to mind since two of his best friends and teammates live very close to him. His house is rather run down in appearance, according to one of the coaches; and when this coach has taken him home on numerous occasions, Melvin has always insisted that he be put out at the road, not at his house.

Melvin has never been encouraged at home to read. There are few books, no newspapers, and no magazines in the home; but Melvin does have access to a set of encyclopedias. Melvin said that he was read to when we was small, but I think that we was telling me this because he thought it was what I wanted to hear.

Many of the chores Melvin has to do are ordinarily considered "women's work," but since there is only one girl in the family, he must do these things. He helps to clean house, wash dishes, and cut wood plus several other duties. When Melvin has ball practice, though, his younger brothers and sisters assume his duties willingly because they look up to him and admire him so much.

## Hobbies, Interests and Skills

Wanting to play college football always receives priority when Melvin is asked about his hobbies and interests. He said that if he could have three wishes, he'd wish for a way to play college football, not to have to go to the army, and to keep his girl - in that order. Everything he is and wants to be revolves around a football career. In fact, he desperately wants to improve his reading so that he can get into college. This bothers me because I feel that it would be a rare situation indeed if Melvin were to be accepted with his grades and other scores so low. It would really be a crushing blow to Melvin if he were rejected.

Besides being a fine athlete, Melvin is a rather good artist. He doesn't take art seriously but he does enjoy his sketching.

Rock-and-roll music is Melvin's favorite type of music, and I've noticed that he enjoys his English class especially on the days we have records to use. He enjoys watching and listening to musical groups on television. However, his favorite television program is "Combat," not exactly musical by nature. This preference for war action carries through to books because he prefers reading war stories when he reads for pleasure. He really enjoys sports stories, too.

Any leisure time he has which doesn't involve athletic practices is spent lifting weights. He wants to be sure he is physically fit. Lately he has been trying to put on more weight, and according to one of the coaches, he is about "to eat himself to death."

## School History

According to Melvin, his early academic problems and failures were due to the fact that he was much more interested in playing than learning. He said that he didn't want to stay still and didn't want to do anything "resembling work." As a result, he failed the first grade and second grade. He is aware that he got no foundation in reading and was simply passed on up to the next grade whether he was prepared or not.

In the first and second grades his reading scores were usually "U" (Unsatisfactory) and sometimes "N+" (Needs improvement); by the time he was in the third and fourth grades, he was being given "S" (Satisfactory) on reading, indicating average performance. Once again he was graded strictly when he reached the sixth grade and received a "D" (Below average - barely passing). The mostly startling grade on Melvin's grade card was one he received in the sixth grade - an "A" (Excellent) on reading. The poorest grade he received in the sixth grade was a C+ (Average), yet that same year he scored in the 2% tile on the Iowa Test of Basic Skills! During the seventh grade his reading grades dropped back to "D's," and this trend has continued throughout junior and senior high school.

Melvin's grades on other subjects besides reading have traditionally been in the "C" to "D" range until this year. He did not make lower than "C+" for first semester.

Absences in the first four grades were excessive, but school attendance is no more a problem for Melvin. He has missed my class only once this year, and that was because he had to visit an orthopedist for an examination of his injured foot. After Melvin began to like school, after the fourth grade, his attendance improved tremendously. In fact, for two years when he was in elementary school, he received perfect attendance awards, which he framed.

Melvin's comments, written and oral, always show a strong liking for school, but there is always the evidence that a great deal of his enthusiasm for school stems from his keen interest in athletics.

Melvin prefers biology and other sciences to any other subjects; he doesn't care for English; he detests math. Since he has been in high school, he has had to attend summer shcool to make up a math unit he had not been able to earn during regular session.

Interpretation of Reading Results

Mental Age - 12.8 years
Chronological Age - 18.4 years
Reading Expectancy Age - 14.6 years
Reading Age - 7.2 ages
Reading Expectancy Quotient - 49

If 90 - 110 is the average REQ, the above REQ of 49 indicates Melvin is not nearly reading up to expectancy and that he has a serious reading disability.

Independent Reading Level - 2nd grade
Instructional Reading Level - 4th grade
Frustration Reading Level - 5th-6th grades

Melvin was not indifferent about the reading tests he took. He very much wanted to perform well on them. He was usually quick to say that he was afraid he hadn't done his best or that he just couldn't "get the words straight" that day.

## Summary of Diagnosis

Melvin's most noticeable oral reading difficulty is habitual repetitions. These are usually one-word repetitions rather than phrase-repetitions. They nearly always occur just before he gets to a word he doesn't know or isn't sure of. Poor phrasing is another difficulty, but actually he phrases far better than I would expect, taking into consideration how low his independent reading level is. I did not detect any visual-perceptual difficulties except for an occasional word substitution.

The most noticeable silent reading difficulty Melvin seems to have is pointing his finger along the lines of words.

Melvin depends almost entirely on phonics to attach words; seldom does he use context clues or structural analysis to aid him. He has little trouble with initial and end sounds or words, but blends within the words are his stumbling blocks.

The paradoxical observation of Melvin's oral and silent reading skills is that he has unusually good comprehension for one who reads so poorly. He quickly spots main ideas and remembers details well. After having heard how poorly he read some of the selections on the Gray test, I simply could not understand how the boy could have the vaguest idea about what he read; but nevertheless, he did.

The two plusses Melvin's reading shows are a good basic sight vocabulary (he knew 216 of 220 words) and good expression (he anticipates questions before he arrives at the question marks). Melvin's vocabulary is, however, severely limited when we go beyond the basic sight words. His meager background of experiences and limited range of information are causative factors.

## Evaluation of Results

Melvin has always tried to do well for me, but there has been a noticeable improvement in his work for several other teachers. He seems more interested in biology and family living assignments than he did early in the year. He still has considerable trouble with the reading of textbooks for those courses, but he eagerly seeks help in determining words in those books.

Melvin's frequent sessions during the second half of his lunch period have increased his fluency in reading, and he also has shown interest in reading something besides war or sports stories. He has willingly appeared for these sessions because he thinks by doing so, he will improve his reading well-enough to go to college. This really worries me because I don't want him to "fall so far" due to having aimed too high. I really don't know how to tell him in a kind way that his chances of not getting into college are far better than for getting in. Some of the coaches tell me that he could possibly get a scholarship to a small college if he performs outstandingly during his senior year.

I cannot document the evidence that I see that makes me certain that Melvin's reading ability has improved. For instance, he did quite poorly on this re-test, I am sure. He was most distressed when he turned his paper in because even he realized how poorly he had done. I really can't see re-testing Melvin this soon. Being out for Christmas, missing sessions during exams, missing sessions for other activities at lunch time periodically - all of these have shortened the number of days I have had to work with him. I just can't feel that the testing at this time is justified; in fact, I'm sure it is more likely to have been detrimental since Melvin doesn't like to take tests very much, and this is the seventh test he has been subjected to since the beginning of this school session! He will have to be re-tested for Title I purposes in May, also.

In conclusion, I would like to point out that I will continue to give Melvin individualized instruction. I'm certain that I couldn't have chosen a more deserving nor a more receptive project student. One of the most important results of having worked with Melvin so closely is that I have gained much insight into how to work with other students with reading disability problems. For this, I am grateful.

# Appendix E

Definition from THE DEVIL'S DICTIONARY

HELL, revisited

Bore, n.

A person

who

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whenyouwishhimto

LISTEN!!!!!

Sue Cochran

## Journey

Catawba seven
Rock Hill fourteen          straight ahead

Van Wych one          right
Old Waxhaw Church one          left

Catawba four
Rock Hill eleven          straight ahead

Ashe Brick Company one          right
Bowater Timber Corporation one          left

Catawba three
Rock Hill ten          straight ahead

We glory in the cross          a tree
Catawba River          a crossing

Catawba two
Rock Hill nine          straight ahead

Catawba Indian
Reservation          right

Esso   Humble
Happy Motoring!          left

Rock Hill
City limits          Arrived?

Anna Hallman
Roadsigns - SC5 to Rock Hill

Winner

The Tom Roby

Explode II

June, 2nd

1971

Smith Bowman Owner

Charlie Cushman trainer

New course record

Delaware Park

Olive Mackey
Words written on photograph of prize
winning horse sent to us from CC

# Appendix F

## At-ten-shun:

Sharp commands echo. . .echo. . .echo
Across the drill field
Marching feet beat. . .beat. . .beat
A tatoo
Across the ground
Another order sounds. . .sounds. . .sounds
From the sergeant
Dozens of rifles SN---AP
In unison:

Dismounted drill.

Q. Davis
U. S. Army Training Center
Cyclebook Fort Jackson

# FOUND POETRY
# OF
# PROJECT SECONDARY ENGLISH

Compiled for
Dr. Stephen Dunning
June 18, 1971
Rock Hill, S. C.

Poem "Reaction" by D. Hood, Soul on Ice, p. 104

Poem "RAIN" by Jeanette Bryant, The Innocent Wayfaring, p. 119

"THE JUNGLE" by Kathryn Sherrill, Pale Horse, Pale Rider by Katherine Anne Porter

"GONE" by Mary Elyn Carroll, The Chosen by Chaim Potok

"Enigma" by Maryann W. Pugh, The Chosen, Chaim Potok, p. 157

"In Front" by Betty H. Hodges, The Cool World by Warren Miller

"Captured Newsmen" by Betty Webber, AP News Release

"FALACY" by S. Cochran, "A Young Person's Guide to the Grading System" from The Student as Nigger by Terry Farber, p. 69

Article "The Relevance of Adolescent Literature" by Geraldine E. LaRocque which appeared in October 1969 English Record. Omitted due to reproducibility.